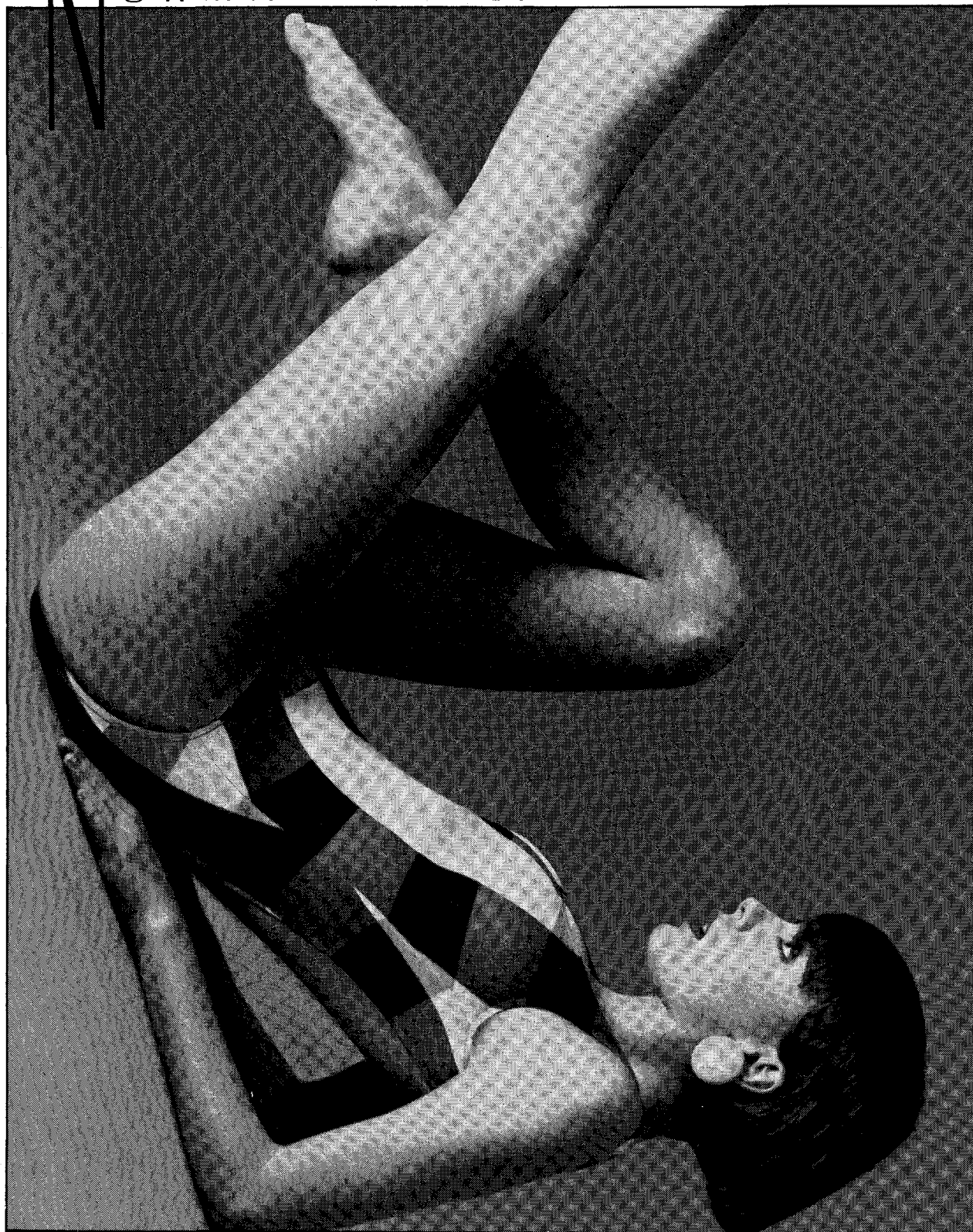


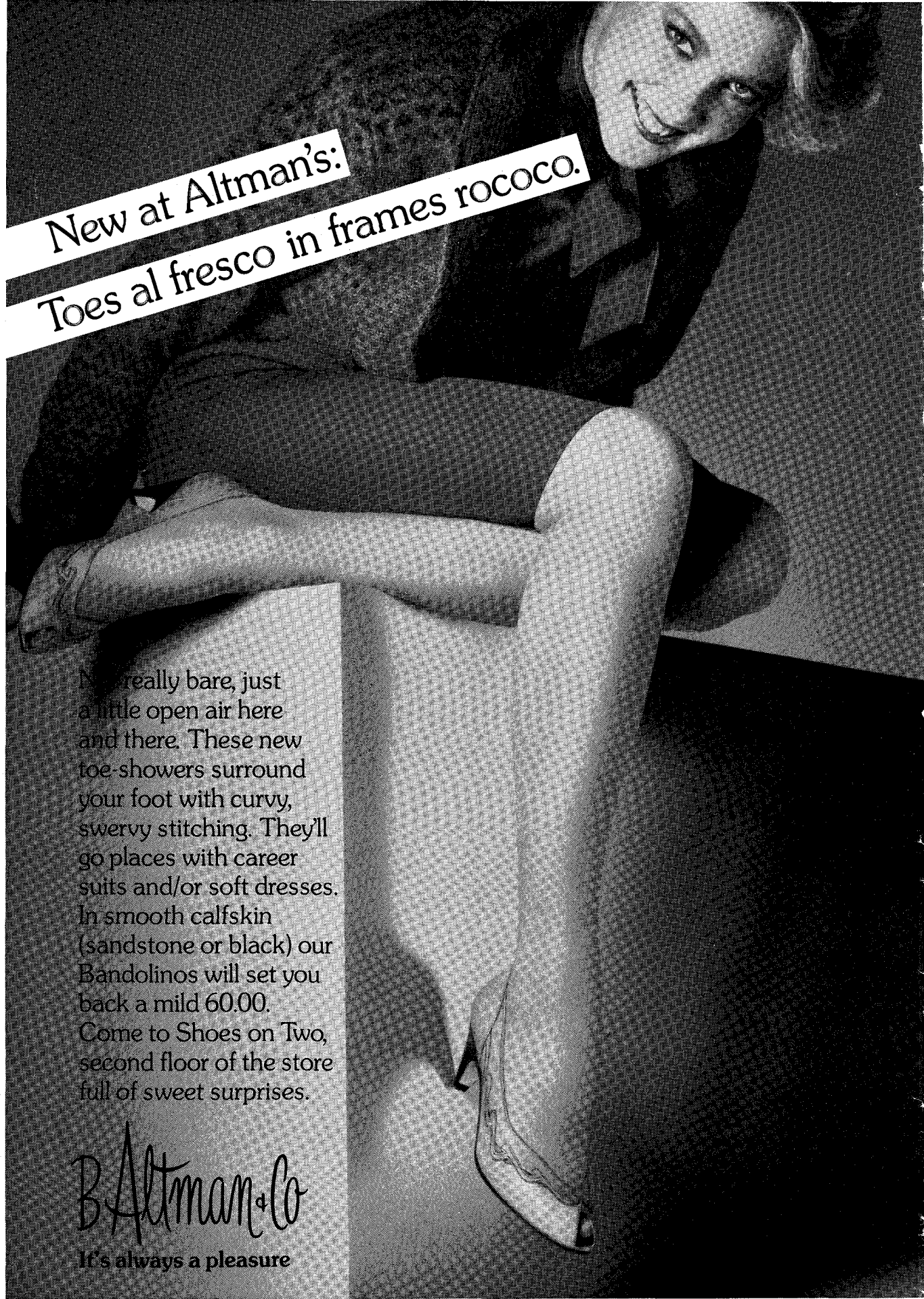
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Thinking About Reagan

By Michael Kramer

For the most part, Ronald Reagan has kept his promises. He said he'd tame inflation, and he has. But does he deserve the credit, or was the rebound merely a cyclical upturn? He said he'd stand up to the Soviets, and he has. But his administration's foreign policy can be shortsighted and inflexible. Where has the president succeeded, and where failed? How anxious or hopeful should we be about four more Reagan years? Michael Kramer assesses the first 1,000 days.



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Blood and Sand

After two years, the lights are up again at the Vivian Beaumont, but the passions onstage are dark. Peter Brook's pared-down production of *La Tragédie de Carmen* (six actors, fifteen musicians, 82 minutes) has arrived from Paris. This *Carmen* is by turns a catfight and a cockfight, and the sand-covered stage of the Beaumont seethes with sex and violence. *Olé!*

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Congressman Under a Cloud

By Tony Schwartz

In 1981, at age 30 and just three months after winning Elizabeth Holtzman's vacated congressional seat by a landslide, Charles Schumer became the focus of a federal investigation. The charge? That excessive use of his State Assembly staff for the campaign constituted fraud. Schumer, contending that such activities are commonplace, says, "For something to be criminal, there must be a statute prohibiting it." The three-year-old case is now in the hands of Brooklyn D.A. Holtzman, and whether she will seek an indictment remains to be seen. "I used to be mentioned as one of the hot young politicians in the state," says Schumer. "Now who knows?"

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The definition of "lingerie" has never been broader, the choice of what to wear under this season's knits never greater. Here, some of the new looks, as worn by actress Diane Lane and photographed by Bruce Weber, whose work is the subject of a book to be published next month by Twelvetreepress.

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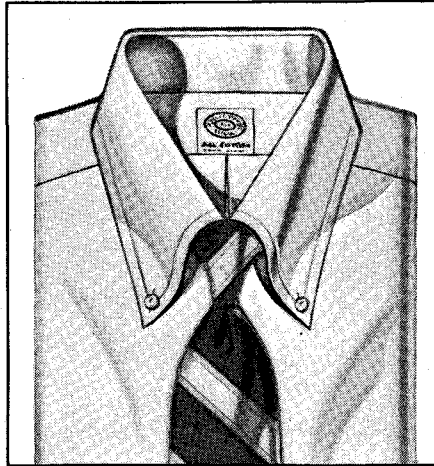
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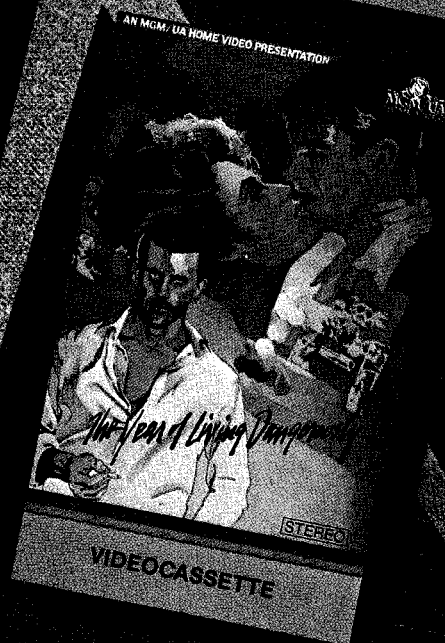
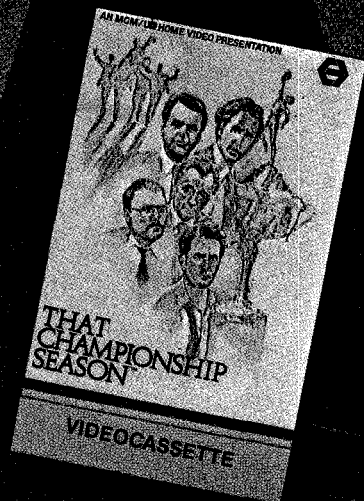
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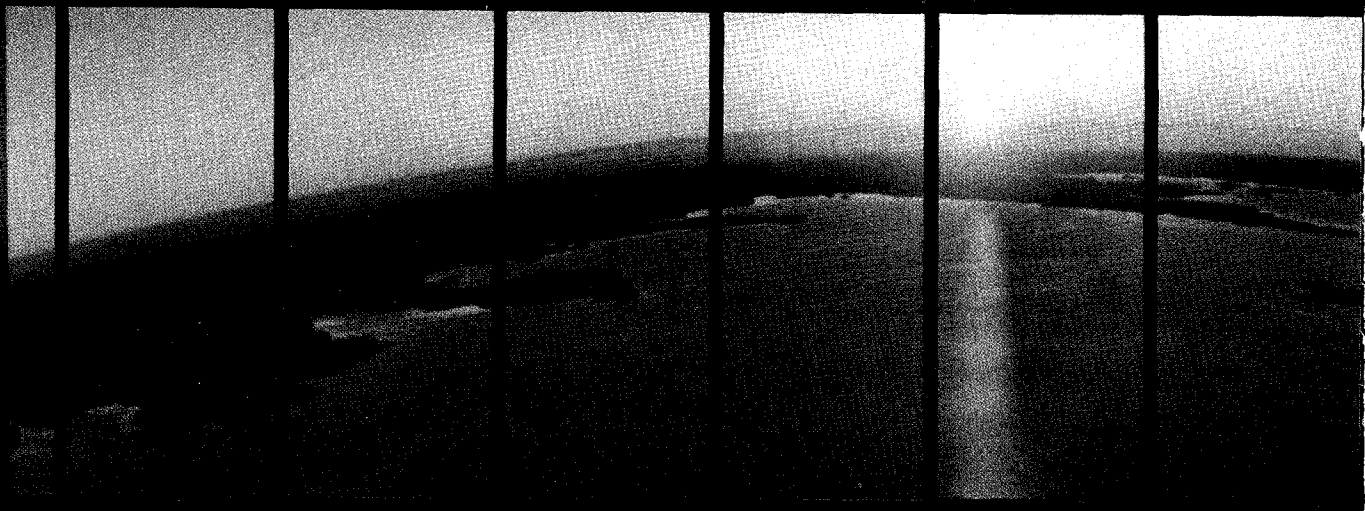
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LETTERS

Mother's Milk

I HOPE THAT JANE WHOLEY'S EXCELLENT article ["Health: Breast-Beating," October 31] will encourage prospective breast-feeding mothers not to give up, in spite of the sabotage inherent in New York's hospital nursery system. When I had two of my children at a New York hospital with a busy maternity section, I felt intimidated and frustrated by the rules that prevent a natural process from occurring. At a time when the strongest of women are at their most vulnerable, it is appalling that so many maternity nursing staffs aren't supportive.

*Shirley J. Longshore
Manhattan*

WHEN I GAVE BIRTH IN 1977 AT THE Presbyterian Hospital, I left instructions for my baby not to be bottle-fed. Nursing did not go well. While I was being told by the nursing staff that my instructions were being followed, I learned (by reading my son's chart) that in reality he was being fed formula. When I confronted the nurses with this, I was then told that only the pediatrician could leave feeding instructions. Needless to say, breast-feeding at this point was hopeless. For my next child I thought I was better prepared. I spoke to the pediatrician beforehand, and he agreed to leave instructions for no supplemental feedings. The complaints made by the nursing staff finally led to a confrontation. The nurses did all they could to throw a wrench into my efforts.

*Name withheld
Valley Cottage, N.Y.*

OUR DECISION TO BREAST-FEED OUR SON was wholeheartedly supported by our obstetricians and pediatricians. And when our son was born a month and a half prematurely and had to be hooked up to monitors and IV tubes, the nursing staff at Beth Israel's neonatal-intensive-care unit encouraged us to ignore the tubes and nurse anyway. We were lucky in experiencing few of the problems described in your article. For those of you who can't make up your mind whether or not to nurse, we suggest tasting the difference between breast milk and formula—we found the former to be reminiscent of vanilla ice cream while the latter was pasty and awful.

*Wendy Lebowitz
Joel Nowak
Brooklyn*

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

AS A BREAST-FEEDING ADVOCATE AND former obstetric social worker and nursing mother, I am concerned that Jane Wholey may have inadvertently added to the factors that discourage women from breast-feeding. Leakage, although common in the early weeks, generally ceases to be a problem within several months. While many nursing mothers have difficulty losing the last ten pounds they gained during pregnancy, many others are able to return quickly to their pre-pregnancy weights. And though fathers obviously cannot participate in the actual feeding of the baby, they can certainly do more than "roll over with a sigh." They can take the baby out of its crib, change its diapers, and bring it to its mother to be fed.

*L. S. Steinberg
Larchmont, N.Y.*

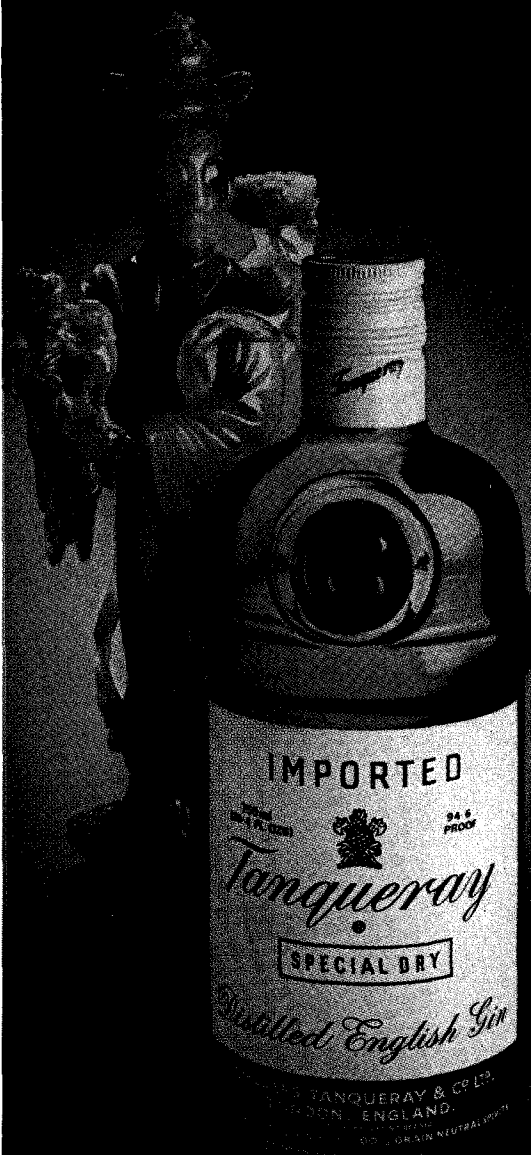
IT IS NOT IMPOSSIBLE FOR THE BABY'S father to share in breast-feeding, as Jane Wholey implied. My three children were all breast-fed—up until midnight. Any middle-of-the-night or early-morning feedings were attended to by Daddy with a bottle. I got rest, Daddy got his own special time with his child, and Baby learned adaptability.

*Fran Cohen
Greenlawn, N.Y.*

I WAS SADDENED BUT NOT SURPRISED BY Jane Wholey's figures on the low rate of breast-feeding in the city. After experiencing typical hospital and obstetric lack of support while nursing my own three children, I read up on the subject and began teaching breast-feeding at a local hospital. The hospital could not fund my program, and I eventually had to end it. I have one disagreement with Ms. Wholey: I and many of the mothers whom I counseled found that breast-feeding was marvelous for our figures. The 500 calories a day required for the production of milk enabled us to eat more than we could have otherwise and still maintain our desired weight.

*Norma J. Hart
Manhattan*

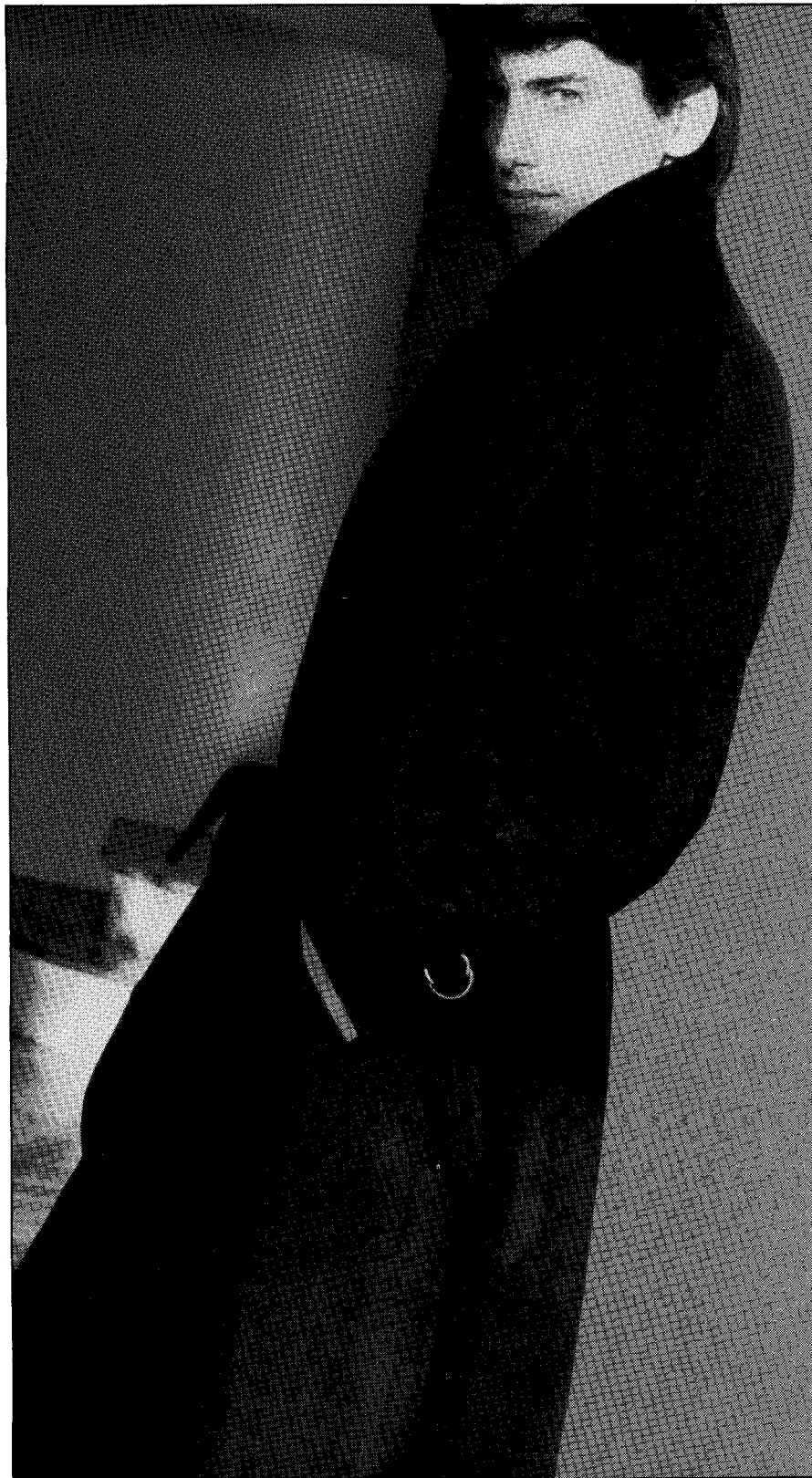
I WAS HORRIFIED BY YOUR STATEMENT that breast-feeding is an acquired art. Untrue! The equipment is all there. Breast-feeding is a job that needs only on-the-job training. When I nursed my first child, I took no courses and had only the support of my mom, who said, "I nursed you and your brother and loved every moment of it." End of formal instruction. Psychiatrists tell us that mothers don't automatically love their



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Carolyn O'Daly
Garrison, N.Y.

MS. WHOLEY POINTS OUT THE INCONVENIENCES of breast-feeding. What about the inconveniences of having a baby in the first place? Breasts are not the only things that "leak" in the baby department.

Elena de Karplus
Scarsdale, N.Y.

NURSING AN INCONVENIENCE? TAKE your pick: stranded in a massive traffic jam on the Long Island Expressway with an empty formula bottle and a screaming baby, or sitting back, listening to the radio with your sleeping nursing baby.

Bette-Jean Darst
Fullerton, Calif.

Middle East Intelligence

WITH REGARD TO YOUR "INTELLIGENCE" item that implied I am "anti-Israeli" and pro-Arab [by Sharon Churcher, October 31], I am neither. For 22 years as a member of Congress, I supported every single request for aid to Israel. If I am elected president, I will do all in my power to ensure the survival and freedom of Israel. But as a friend of Israel, I reserve the right to criticize Israeli policies when I think they are wrong, just as I criticize my own government when I think it is wrong. I did not agree with the Israeli invasion of Lebanon in 1982, especially the wide-ranging attack beyond the original 25-mile goal. I do not agree with the aggressive settlement policies on the West Bank. This is not an anti-Israeli or pro-Arab position. The same criticism has been offered in whole or part by Shimon Peres, Abba Eban, Ezer Weizman, and other patriotic Israelis. Ever since childhood, I have, as a Christian, gloried in the spiritual richness of Judaism. I have admired the ideals and values of the Israeli nation since its creation. But like many concerned Americans and Israelis, I opposed the hard-line policies of the Begin-Sharon government. We do not serve a friend by endorsing his or her mistakes; the same is true of a friendly nation. One of the deputies in my campaign, Margaret Bethea, recently married former senator James Abourezk. She has successfully managed several campaigns in the past decade and is known for her organizational skills. She has not had the slightest impact on my views about the Middle East, nor has her husband. Only a cheap-shot artist like Morrie Amitay would imply this.

George McGovern
Washington, D.C.

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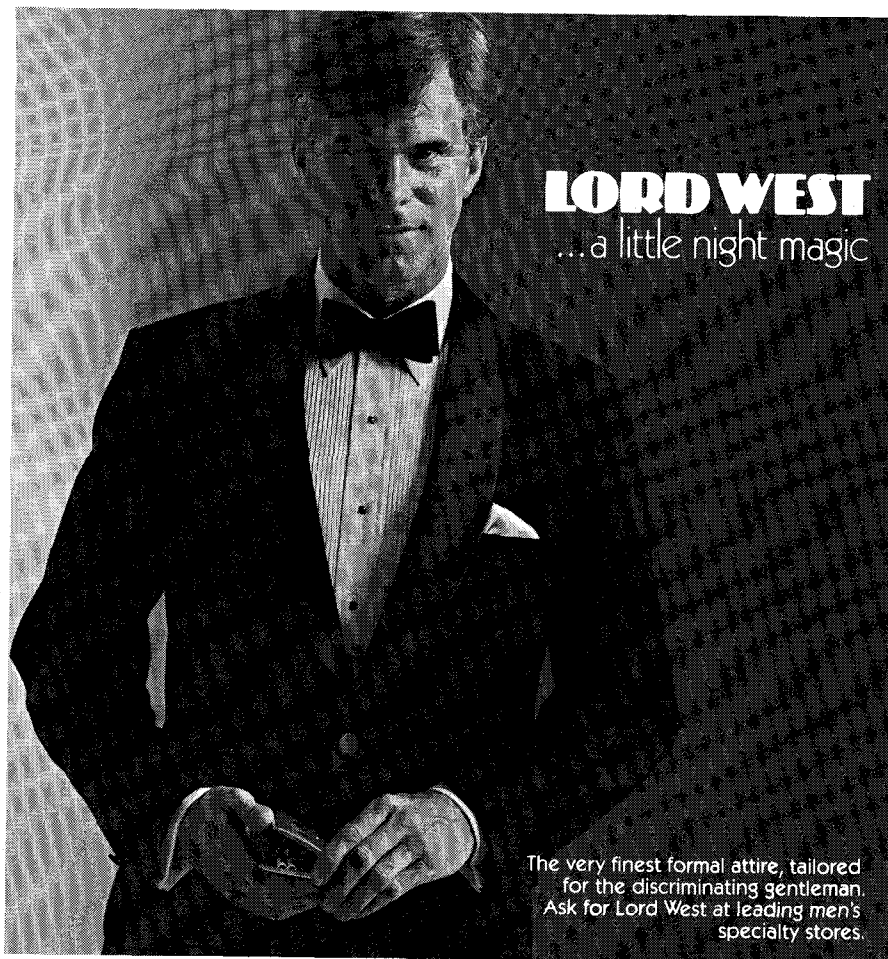
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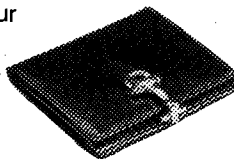
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Off-Track Betting

PETER LAWRENCE'S ARTICLE "ALL ABOUT Home Insurance" ["The Urban Strategist," October 24] was superb. For 28 years I have specialized in representing first-party claims against insurance carriers (homeowners and businessmen who are forced to sue their own insurance companies because of the companies' failure to pay). Insurance policies are really a bet. The company is betting that you won't have a loss. You are betting that you will. Sometimes I think you'd be better off betting with a bookie. When bookies lose, at least they pay off.

Jerome D. Brownstein
Albany, N.Y.

YOUR VALUABLE AND OTHERWISE COMPREHENSIVE article about homeowners' policies didn't go into what happens when a homeowner or renter with a legitimate loss files a claim. We found out the hard way when we had the misfortune to file three claims in three years. Our insurance company paid the claims promptly and courteously and then at the next renewal date informed us that we were being dropped because of "repeated claims." We pointed out that the claims were for totally unrelated casualties (windstorm, frozen pipes, and lightning damage), that the total paid to us came to less than \$1,000, and that these were the only claims we had ever filed in the nearly twenty years that we had been policyholders. We were told that only the last three years counted, and that we were now considered undesirable. Apparently insurance companies are interested in insuring only homeowners who never file claims.

Virginia Silverstein
Lebanon, N.J.

PETER LAWRENCE'S EXCELLENT ARTICLE has already prompted a number of our clients to update their policies by either broadening or increasing their coverage.

Jeffrey H. Rosenberg
Treasurer
Yale Brokerage Corporation
Brooklyn

I ONLY WISH PETER LAWRENCE'S ARTICLE had been published before September 12, when a moving van containing all of my husband's and my personal belongings was stolen outside Gary, Indiana. We lost everything we owned. Now, while we sit in a barren new apartment, grieving over the loss of family heirlooms, the insurance company is quibbling over the question of whether our "theft-coverage extension" applies to moving vans. If only we had had the benefit of Lawrence's excellent advice before our loss.

Graeme Browning
Chicago, Ill.

R O B O T

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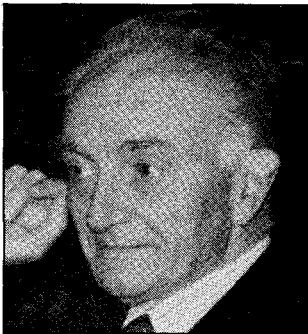
INTELLIGENCER

Sindona May Cut a Deal

MICHELE SINDONA, THE SICILIAN financier who faces extradition from a New York jail to Italy on bank-fraud and murder charges, is apparently looking for a way out.

On the heels of a recently signed U.S.-Italian extradition treaty, Robert J. Costello, a former Southern District prosecutor who is now Sindona's lawyer, "told Southern that Sindona is ready to make a deal—he'll talk in exchange for his freedom," a source told *New York*.

Sindona was sentenced in 1980 to 25 years in a U.S.



Sindona: Facing extradition.

prison for fraud in the collapse of the Franklin National Bank.

Law-enforcement sources believe Sindona's confession will include information about money laundering and drug trafficking by the Gambino crime family, the most powerful Mafia organization in the world.

Word of the deal came just after a Sindona associate, Robert Venetucci, was arrested November 2 in New York and charged with threatening to kill a key witness in an Italian investigation of Sindona. Venetucci's alleged role in the murder of an investigator in that case was the subject of a *New York* article by Luigi DiFonzo (April 11, 1983).

Both Costello and the Southern District U.S. attorney's office declined to comment.

U.S. and China: The Intelligence Bond Grows

TWO SECRET MEETINGS BETWEEN Chinese leaders and top U.S. intelligence officials suggest the two nations may have been brought closer in the aftermath of the Soviet downing of a Korean jetliner two months ago.

When Chinese Foreign Minister Wu Xueqian visited President Reagan in Washington last month, he also held a secret meeting with C.I.A. Director William Casey. Just days later, General James Williams, director of the Defense Intelligence Agency, arrived in Peking for talks with leaders of China's National Defense Ministry.

One topic of the meetings, observers believe, was the sharing of intelligence gathered by the two C.I.A.



Casey, Wu Xueqian: Listening posts and covert actions.

monitoring stations in China that played a key role when the Soviet Union shot down the K.A.L. jet.

Robert Downen, an Asian-affairs expert at Georgetown University, said that he believed the meetings had touched upon "the C.I.A. listening posts and covert actions against Soviet interventions in Afghanistan



and Cambodia." Downen said that "K.A.L. has got to have had an impact on the talks—Peking clearly leans further toward the U.S. on strategic interests now but still doesn't want to jeopardize its overtures toward Moscow."

The C.I.A. would not comment on the Casey-Wu meeting.

Getting the Odds on Grenada

SICK OF BETTING ON THE same old sporting events? Washington *Post* sports-writer Gerald Strine recently offered an alternative: His syndicated column reported an odds-maker's line on the invasion of Grenada. His editor axed the piece because he found it "in bad taste," but not before it had hit the wires.

Strine's column appears weekly in the *Post* and four other papers and gives odds on the top football games. On

October 26, the day after the invasion began, Strine was talking to a bookie. "The bookie suddenly tells me, 'I also like the marines and the rangers to close out Grenada in three weeks,'" he said. "So I wrote it up."

The column was sent out but then came to the attention of George Solomon, the *Post*'s assistant managing editor for sports. Solomon said he telephoned Strine, "and I said, 'Gerry, do you realize there are dead ma-

rines down there? Let's kill the piece.' Gerry agreed. We're just lucky no one printed it."

Strine's bookie, by the way, still offers action on some other potential hot spots: the United States against Cuba, Nicaragua, the Salvadoran rebels, and even the Soviet Union. "He made us a mild favorite against the Russians," said Strine. "But even if you win that bet, you won't be around to collect."

Co-op Quandary: The Rich Get Poorer

MANY UPPER EAST SIDE CO-OP owners face a peculiar difficulty—losing their income-tax deductions because their buildings have gotten so rich leasing out street-level store space.

The I.R.S. lets a co-op apartment owner deduct his real-estate taxes and mortgage interest only if his building derives at least 80 percent of its income from

tenant shareholders and not more than 20 percent from other sources, including commercial leases.

With annual store rents exceeding \$150 a square foot in some prime locations—up from \$25 to \$50 seven years ago—"a very large number of buildings have reached the point where they're getting up in [the 20 percent] range," said

Stephen Solomon, a real-estate attorney with the firm of Jarblum & Solomon. "The most excruciating problem is on Madison Avenue," he added.

What to do? Some co-ops are charging less than the going rent. Others are looking into maneuvers such as turning their store leases over to third parties or even setting up the stores as condominiums—which, Solomon claimed, would circumvent the 20 percent rule.

BY ERIC POOLEY

(Sharon Churcher is on vacation.)

On Madison Avenue/Bernice Kanner

TV DINNERS GROW UP

Frozen Assets

NO ONE I KNOW IS ACTUALLY SERVING them to company—yet. But since they first appeared 30 years ago, TV dinners have changed, certainly more than the medium for which they're named. In the past two years, in fact, they've undergone a metamorphosis similar to the transformation of chocolates, ice cream, and yogurt into comestibles with cachet.

Take away the sophisticated packaging and, to my eye, they still look suspiciously like airplane food—though, I admit, they do taste better. Gone are the mystery meats, watery potatoes, and bland gravies of yore. Gone, too, are the low prices. Although the portions are still skimpy, the average "premium" frozen dinner today costs \$3. And, apparently, a lot of people are willing to pay it.

According to the National Frozen Foods Association, Americans now spend over \$500 million a year on frozen dinners, more than ever before. Last year, sales climbed 11 percent, and this year they should be up by more than 24 percent—despite the fact that the old familiars are actually in a slump. Indeed, it's the new premium products that are buoying up the whole category. That segment grew by 37 percent last year and should soar by 365 percent by the end of 1983, predicts R. Gordon McGovern, president of the Campbell Soup Company, which owns Swanson Foods, the undisputed king of frozen foods. In 1979, premium frozen dinners, with sales of \$7.5 million, were small potatoes, accounting for just 2 percent of the whole frozen-dinner smorgasbord. However, by 1982, sales had increased ninefold, to \$67 million, and premiums now constitute 12.3 percent of the category.

But those figures are for dinners and don't even take into account single entrées, including Stouffer's phenomenally successful Lean Cuisine. In 1982, its first year in the freezer case, Lean Cuisine raked in about \$125 million, according to Selling Areas Marketing.

Lean Cuisine's prosperity touched off an explosion in the frozen field. Last year, Armour, the meat-packing company that got its start in the Chicago

stockyards during the Civil War, brought out its Dinner Classics, a reformulation of the Continental Cuisine line it first tested in 1958. And Buitoni Foods Corporation introduced Classic Entrees. Sixteen-year-old Weight Watchers has doubled its sales since Foodways National, the unit of Heinz that markets Weight Watchers, jazzed up many of its dinner items and added new ones.



Your eyes tell you it looks terrific.

Your mouth will tell you it tastes terrific.

And your scales and mirror will tell you you're getting fit. Lean Cuisine tastes for less than 300 calories. You've got to eat less, too. But Lean Cuisine is just what you need. A complete line of Lean Cuisine dinners. Chilled to give you all the benefits of eating good food. With out the extra calories. It's a still better treat. It's what you're waiting for.

Lean Cuisine. From Stouffer's.

Look for the way it looks on you.

Easy does it: Stouffer's successful Lean Cuisine.

Entering the fray this year were Joseph E. Seagram & Sons' Feast for One and Swanson's classy Le Menu (when in doubt, add "le"). Even old-line, economy-oriented Banquet Foods Company spruced itself up two months ago to ride the premium bandwagon. Banquet's ticket: a new line called Light & Elegant. Next year we can expect Great American Combinations, from Green Giant, and Famous Restaurant Classics, from Benihana of Tokyo.

The upscaling of TV dinners didn't happen overnight. Stouffer's first weighed the idea of savory, low-calorie entrées in 1967 but struggled for years to come up with a workable formula. Market research warned the company about using the word "diet": It brings to mind food that neither looks

nor tastes good, that's skimpy and not filling—that is, in a word, boring. So Stouffer opted to describe its Lean Cuisine line as "calorie controlled" instead. Glazed chicken with vegetable rice (270 calories) is its best-seller, followed by spaghetti with beef-and-mushroom sauce (280 calories) and zucchini lasagna (260 calories). Regular lasagna with veal, tomato sauce, and cheese (380 calories) is Weight Watchers' winner, its recently introduced southern-fried chicken patty (360 calories) the runner-up. And sirloin tips takes the honors for Armour's Dinner Classics.

A lot of recipes never make it out of the kitchen—or are sacked after languishing in the freezer case. When lobster thermidor and veal piccata failed to perform well in consumer taste tests, Swanson put them on the back burner. And the turkey dinner Armour offered in home-use tests in 1979 "turned out to be a turkey," admits Nicholas Rago, vice-president and general manager of Armour's frozen-foods division. "We learned that when it comes to poultry, people prefer chicken," he says, "and stuffing is such a regional taste that we couldn't get a universal flavor." And though consumers prized Armour's frozen breakfast entrées in tests, "they got hung up at the \$2.80-to-\$3.50 price tag." But when it's time for dinner, says Rago, "\$3 seems to be okay."

That's more than three times what Americans paid when Clarke and Gilbert Swanson invented the concept—and the name "TV dinner"—in the fifties. "TV Dinner" is in fact a Swanson trademark, but, because of its down-scale connotation, it's little-used by the company today. By the same status-conscious token, even the Swanson name is minimized on the Le Menu package.

Why are frozen dinners suddenly so hot? Not just because they've stayed goofproof while getting tastier, richer, spicier, and, in some cases, less fattening (stick "Less than 300 calories" on a package and watch it disappear in this society where 60 percent of all women are dieting). Their popularity also reflects changes in the population and in the way people live. There are more singles (25 percent of all adults live alone), more childless couples, more retirees, and more single-parent households (one in

**Dear Dick Anderson, Allen Banks, Ted Block,
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Steve Fajen, Marc Feidelson, Alec Gerster, Tom Glynn,
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and Bill Tenebruso.**

**Here are some figures* you agency media directors
and others will find particularly impressive.**

**For the first time USA TODAY daily net paid
circulation figures*, state by state:**

STATE	CIRC.	INDEX: USAT CIRC. VS. U.S. HOUSEHOLDS	STATE	CIRC.	INDEX: USAT CIRC. VS. U.S. HOUSEHOLDS
California	141,339	111	West Virginia	8,033	88
New York	127,859	145	Iowa	6,816	46
Pennsylvania	101,058	171	Utah	6,814	100
Massachusetts†	74,867	256	North Carolina	6,262	19
Ohio†	72,316	135	Vermont	5,560	250
New Jersey	69,803	194	Alabama	5,482	29
Illinois	59,569	104	Rhode Island	4,500	100
Florida	53,444	94	Missouri	3,661	14
Michigan	51,700	113	South Carolina	3,202	23
Minnesota	36,031	172	Wyoming	3,166	150
Maryland	35,395	167	South Dakota	2,922	100
Virginia	32,463	122	Maine	2,450	40
Wisconsin	32,368	133	Louisiana†	1,832	11
Washington	31,596	142	North Dakota	1,545	33
Texas†	28,276	38	Montana	1,450	25
Indiana	27,597	100	All other states	1,097	
Georgia	25,539	92	TOTAL	1,163,937	
Oregon	19,237	142			
Colorado	17,472	107			
District of Columbia	16,672	467			
Connecticut	13,145	85			
Delaware	11,694	333			
New Hampshire†	10,181	225			
Nevada	9,524	200			

In the following states, USAT had not yet begun printing or same-day distribution when postal statement was filed: Alaska, Arizona, Arkansas, Hawaii, Idaho, Kansas, Kentucky, Mississippi†, Nebraska, New Mexico, Oklahoma† and Tennessee.

†Statement done immediately following launches in Cleveland and Boston areas, and prior to opening of Northern Texas/Oklahoma and Louisiana/Mississippi markets.

In only 14 months of publication, USA TODAY has made some impressive strides. How impressive? Well, we'll just let the numbers speak for themselves. USA TODAY is now the third-largest newspaper in the USA.

Daily net paid circulation has reached 1,163,937* nationally, with concentration in major urban states. And that doesn't even count the recent Dallas and New Orleans launches. Distribution is now in 24 of the top 25 ADIs, and 81 of the top 100.

And confirming our earlier Simmons, Harris and Prizm studies, the new M.R.I. data show that our demographics are particularly strong: 44% \$35,000 + income; 55% attended or graduated college; 35% professional/managerial; 64% live in A counties and 52% in suburbs. That's the kind of upscale reader you want to reach and we promised to deliver.

But we're not about to rest on our satellites. In 1984, we're adding additional market areas, increasing our page capacity and doubling our color capability. (Effective July 1, there will be color advertising available in each of the four sections.) So if you're looking for an impressive addition to your present advertising, whether print or broadcast, pick up USA TODAY. You'll find it's one of the most exciting and rewarding media buys across the USA today.

USA TODAY has applied to the Audit Bureau of Circulations for membership. And as previously announced has requested an audit of its circulation for the fourth quarter of 1983.

*U.S. Postal Service Survey statement of ownership, management and circulation published September 28, 1983.



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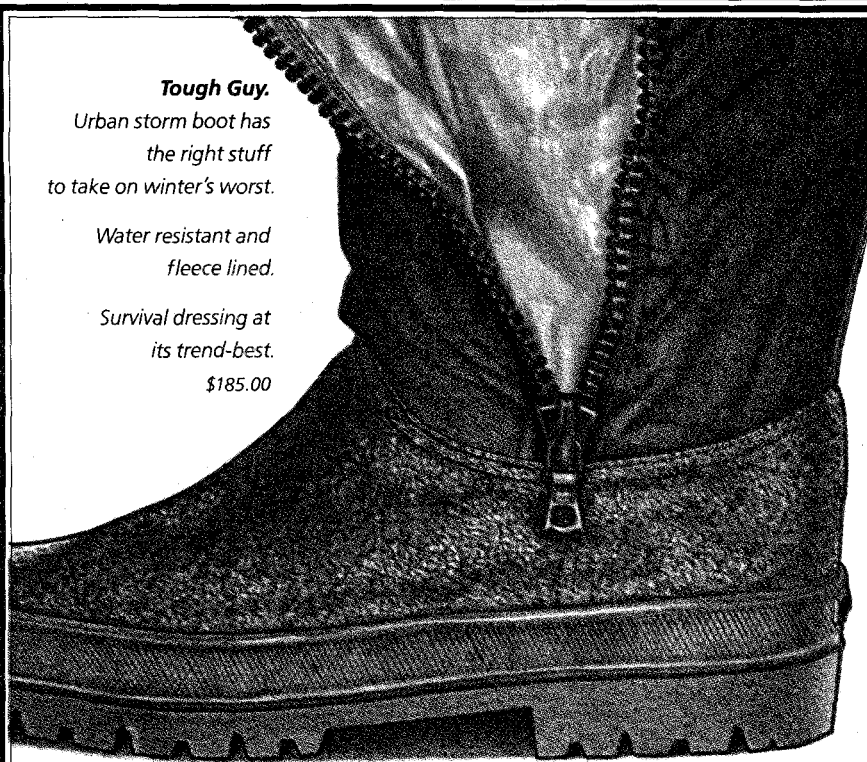
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every five) than ever before. The size of the average family is two-thirds what it was in the fifties. And 52 percent of all women work (and those who don't aren't necessarily guilt-ridden if they don't cook every meal from scratch).

People who splurge on expensive (\$3 to \$7) frozen dinners tend to be people who eat out more than the general population, though chances are they're eating fast food. Most of them live in small, upscale, two-income urban or suburban homes. And roughly 45 percent of them are male (men buy less than 10 percent of all the fresh red meat supermarkets sell). The South doesn't relish frozen dinners; the West does. And, inexplicably, they are most popular in Florida and the state of Washington. Sales climb in October through March—when it's cold outside, people are more willing to turn on the oven—though with microwave ovens cropping up in more and more American kitchens (one in every four or so) that may change.

Yet the TV-dinner stigma lingers on, and advertising has been enlisted to try to erase it. Le Menu dishes are shown being savored aboard a yacht and in an obviously aristocratic setting. "So extraordinary you'd dare serve them with a vintage wine," says the announcer. And Armour claims that its Dinner Classics are "so good they belong in the dining room." (More than 90 percent of the people Armour polled perceive the dining room as a place for special meals, according to Rago.) In a takeoff on Diet Pepsi's effective "Now you see it now you don't" campaign, Lean Cuisine contends that "you'll love the way it looks on you." And Weight Watchers has responded to the Lean Cuisine offensive by tripling its advertising budget, zooming in for close-ups of appetizing food, and becoming the first in its class to employ a celebrity spokesperson. Weight Watchers, claims actress Lynn Redgrave, is "why my fat taste for good food doesn't show!"

Still, whittling away at ingrained prejudices requires more than clever advertising and a good product. It requires skillful packaging inside and out. Armour found that consumers turned up their noses at tin trays, so it pioneered a plastic-and-clay one instead. Le Menu spun the material into a round shape to resemble a china plate. Lean Cuisine chose a subtle white box to convey lightness—and to set it apart from the red Stouffer line. Armour went with a rich-looking, dark-brown box, and Le Menu with an elegant, sandstone-colored package.

But the proof, as every consumer knows, is in the pudding—or the beef Burgundy. And while Lean Cuisine may be a godsend after a hard day at the office, I confess I'll never confuse it with Lutèce's cuisine.

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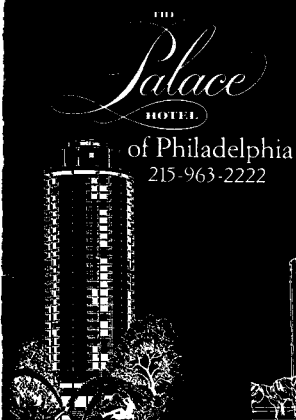


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The Bottom Line/Jack Egan

DOING THE LATEST TAX STEPS

Saving Now for '84

DEPARTING FROM THE PATTERN OF THE last two years, Congress has not passed a major revision of the tax laws in 1983. While some proposals are now being considered, they shouldn't have much effect on next year's tax filings. That means taxpayers won't be facing a maze of brand-new rules when they prepare their 1983 tax returns.

However, a number of the changes included in the massive Economic Recovery Tax Act of 1981 and in 1982's Tax Equity and Fiscal Responsibility Act continue to be phased in. Some of these changes involve complex calculations, but taxpayers who make the effort and do some planning now can expect to reduce their overall tax burden, perhaps significantly.

As a first step, accountants recommend that you do a preliminary review of your tax picture for this year, estimating your taxable income and the deductions you have coming. You should also do a rough projection of your tax situation for 1984, even if a lot of guesswork is involved. These calculations will tell you whether your taxable income will vary much between this year and next, and help you decide on an appropriate strategy to cut your taxes.

One change that affects all taxpayers is another cut in individual tax rates that began on July 1, 1983. This was the last of the three reductions Congress voted in 1981. As the accompanying table shows, a married couple filing a joint return with a taxable income of \$50,000 will pay taxes at a marginal rate of 40 percent for 1983, but next year this figure will drop to 38 percent. (The marginal rate determines how much of each dollar at the top of your taxable income goes to the government.) A single individual with \$30,000 in taxable income will pay a marginal rate of 36 percent this year, but that will go down to 34 percent in 1984.

"While it depends on the individual's unique tax picture, the effective tax-rate reduction for individuals in 1984 suggests that it is generally a good idea to defer as much

income as possible to 1984, and to accelerate deductions in 1983," says Peat Marwick's Phil Wiesner, who is a partner in the firm's Washington national tax practice. "Taxpayers will want to pay special attention before year-end to certain provisions that have been altered by the Internal Revenue Service concerning medical expenses, gifts, investments, estate planning, and alternative minimum tax," he adds.

There are a number of ways to defer income into the coming year. If you are due for a year-end bonus from your employer, for instance, you may arrange in advance to have that bonus paid after the new year begins. Instead of keeping your savings in a money-market fund or a bank account, where interest income accrues constantly, consider the timely purchase of a treasury bill or a bank C.D. that matures after January 1, 1984, and wait until that time to collect interest.

What about increasing deductions in the current year? If you own property, you may pre-pay your real-estate taxes for 1984 before this year is out. If you are planning to buy an automobile, boat, or make any other large-ticket purchase, do it this year in order to deduct the sales tax from your 1983 income, pro-

vided you itemize your deductions. If you are planning to buy a new car that will be used partly for business, get it in 1983 and take the investment tax credit and deduct depreciation as well as sales tax on this year's taxes.

Anyone interested in buying a personal computer that qualifies as a business deduction also should do it before the year is over and deduct the whole amount, up to \$5,000.

A new alternative minimum tax goes into effect for 1983. Though the name sounds attractive, it will hit many high-income taxpayers who in the past have relied on so-called preference items, or special tax breaks. In this plan, itemized deductions also have been sharply reduced. The tax is a flat 20 percent of the alternative minimum taxable income (your adjusted gross income plus preference items, minus itemized deductions) over \$40,000 for a married couple filing jointly and over \$30,000 for a single individual. The tax applies only if it is larger than the income tax calculated in the regular way.

"The new tax involves a complicated interplay among tax shelter deductions, long-term capital gains, incentive stock options and the marginal tax rate in the regular tax calculation," Coopers & Lybrand notes in a recent publication for executives.

"If you expect to exercise an incentive stock option or realize a large capital gain this year, you may want to postpone investing in tax shelters" that could trigger the alternative minimum tax, Coopers & Lybrand suggests. Alternatively, if the minimum tax is unavoidable, an individual may want to increase taxable income for this year by realizing short-term gains that will be taxed at only 20 percent.

"More of our clients will be finding themselves subject to the alternative minimum tax," says Sidney Kess, director of tax policy and planning for Main Hurdman. In order to figure out the best strategy, "many accountants and lawyers are doing a lot of 'what if' calculations with their computers," he notes.

Recent tax-law changes have also had a major impact on the taxation of estates and gifts. For 1983, no tax will be imposed on the first \$275,000 of otherwise taxable transfers made either by individuals as a gift during their lifetime or by their estate when they die. This amount rises to \$325,000 in 1984 and reaches \$600,000 in 1987.

Furthermore, "all transfers between

The Tax Cut for '84

MARRIED TAXPAYER FILING JOINTLY

TAXABLE INCOME	MARGINAL TAX RATES	
	1983	1984
\$ 20,201	23%	22%
\$ 40,000	35	33
\$ 50,000	40	38
\$ 70,000	44	42
\$ 90,000	48	45
\$110,000	50	49
\$170,000	50	50

SINGLE TAXPAYER

TAXABLE INCOME	MARGINAL TAX RATES	
	1983	1984
\$10,000	17%	16%
\$30,000	36	34
\$50,000	45	42
\$60,000	50	48
\$85,000	50	50

Source: Peat Marwick.



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spouses, either by gift or at death, will now pass free of estate and gift tax," Peat Marwick's Wiesner points out. Anyone who has already executed a will with a maximum-marital-deduction clause should review the document. Under the new law, the unlimited marital deduction will not necessarily apply to transfers under wills or trusts created before September 13, 1981, if such a clause has been included.

Here are some other areas to consider:

☐ Medical expenses can be deducted only if they exceed 5 percent of adjusted gross income. People at or near that threshold should increase medical expenditures before the year is over, since these may not be deductible in 1984 and will result in a permanent tax saving. On the other hand, someone who expects large medical expenses next year may want to defer payment of 1983 expenses in order to exceed the 5 percent limitation next year.

☐ Self-employed individuals may put up to 15 percent of their qualifying income into a tax-sheltered Keogh plan and deduct the contribution from their taxable income. These accounts must be opened before the end of the year, although only a nominal amount has to be invested. The remainder can be deposited up to the time one files a 1983 tax return. Individual retirement accounts, on the other hand, don't have to be started until 1983 taxes are filed. Each working individual can contribute up to \$2,000, which is also deductible. The limit for a couple in which only one person works is \$2,250.

☐ If you are planning to retire soon, you may want to delay the date until 1984. However, if you start receiving Social Security retirement payments in 1984, you should be aware that up to half the benefits could become taxable as a result of the Social Security Amendments of 1983. Here is how this works: If your income, including all ordinarily tax-exempt income—even interest on municipal bonds and one-half of your Social Security benefits—exceeds a base of \$25,000 for a single individual or \$32,000 for a married individual filing jointly, then you get taxed for Social Security equal to half the excess above the base amount. In no case, however, will more than 50 percent of Social Security benefits become taxable.

Those who find themselves in this circumstance may want to receive an I.R.A. or pension distribution in 1983 in order to avoid raising their income above the base amount in 1984. Again, this situation requires some careful calculations to determine net savings over this year and next year.

Next week I will take a look at some tax-planning maneuvers for investors to cut their tax burdens.

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Friday evening,
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shopping bag of
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The Drake
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Cityside/Gael Greene

SPECIAL DELIVERIES



Aid: Henry Street Settlement's Monserate Figueroa arrives with meal for Hyman and Sarah Feigenblatt.

Nourishing the Needy

ROBERTA GARVEY WAS A DANCER. SHE married a magician and assisted him sometimes when he gave children's shows. Now he is dead, and Mrs. Garvey, 69 and crippled by arthritis and a broken hip, is a prisoner in her shabby third-floor walk-up, just around the corner from the tumult of Elaine's saloon. Only the seasons change for Roberta Garvey. In winter she sees what she believes are sea gulls arrive to nest on the roof across the way. In spring the mother gull lines her babies up and "knocks them off one by one, and like a miracle they fly away for the summer." The irony of her fascination escapes her.

Two years ago, a photograph of Mrs. Garvey over a New York Times headline, MEALS ON WHEELS SCRIMPS TO FEED AGED, caught my eye. The story was about some of the 6,000 homebound old people forced to make do with a single hot meal delivered each weekday; on weekends they got nothing. (The meals are funded by the federal government, administered through the Department for the Aging, and prepared and delivered by local voluntary agencies.) The haunting image of elderly neighbors hoarding an apple or a piece of bread to

tide them over a lonely Saturday and Sunday prompted James Beard, restaurant consultants Barbara Kafka and George Lang, and a band of food-world friends to action. Helping feed the hungry seemed a natural responsibility to everyone in our city's vast Food Family—from the New York City Technical College students who cooked a special Christmas dinner to giant manufacturers like Sugar Foods to restaurateurs and the self-styled sybarites of the gastronomic societies (most beneficently, the Confrérie de la Chaîne des Rôtisseurs).

So we formed Citymeals-on-Wheels and with support from all corners of the community raised \$550,000 last year. This was enough to bring 3,200 homebound elderly a meal each weekend for a year, to buy a holiday meal for 9,500 old people, and to finance emergency deliveries. We even set aside money to hire vans and muscle so that the truly frail and disabled elderly could accept the invitations of restaurants like Fraunces Tavern and Maxwell's Plum, which gave Christmas dinners for them, and Smith & Wollensky, which fed 350 on New Year's Eve.

Not only the restaurateurs were generous. The ad agency McCaffrey & McCall delivered a sizable donation—a check matching the cost of its annual Christmas party. Stan Getz played without fee at a jazz-and-dinner concert at Fat Tuesday's financed by Mel Dansk. A dinner-plus-auction at Le Périgord, given by proprietor Georges Briguët and chef Antoine Bouterin, raised almost \$80,000. Even the dishwashers gave up their Sunday off and worked without pay.

But the money raised last year will soon run out. One million dollars is needed to continue the weekend-meal program next year, to expand it to all of the 6,000 eligible, and to include even more impoverished elderly waiting for help. Administrative funds for the program have been provided by the New York Community Trust, the J. M. Kaplan Fund, and the Department for the Aging, so every dollar collected will be used to deliver meals.

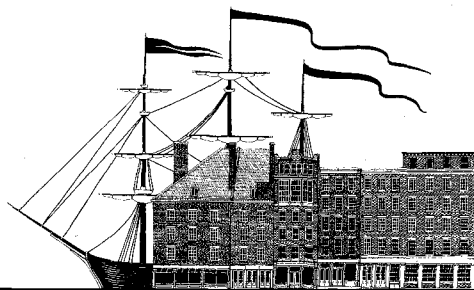
The drive for those dollars kicks off today—this is the beginning of Citymeals-on-Wheels Restaurant Week—

and continues through the Christmas season. The Restaurant Week campaign of special events (see below), financed by American Express Travel Related Services Company, was sparked by the concern and commitment of Joan Weill, who became Restaurant Week chairman; her husband, Sanford Weill, president of American Express; and Dee Topol, Shearson/American Express contributions manager. Also, Helen Hayes has sent a letter to theater owners asking them and their casts to contribute to Citymeals-on-Wheels, and William Schreyer, president of Merrill Lynch & Company, has written to 1,200 city corporations urging them and their employees to become involved in helping the homebound elderly.

On November 14, 29 Italian restaurants will set aside tables of six for a \$100-per-person six-course dinner. On November 15, the Cellar in the Sky will be host to 40 chief executives of Wall Street firms who have contributed \$250 to the campaign. On November 17, Brooklyn Democratic Executive Committee chairman Meade Esposito will prepare the sauce for a \$100-per-person pasta lunch at the Water Club. And restaurants that have contributed to the Citymeals-on-Wheels fund will signal their participation in Restaurant Week with window decals and brochures telling customers about the program. Those restaurants and food shops that have contributed \$250 or more will be listed in full-page newspaper ads.

For more information about Restaurant Week events, call 577-7543. Or you may contribute by making out a check to the Fund for Aging Services and sending it to Citymeals, New York City Department for the Aging, 280 Broadway, New York, New York 10007. Contributions are tax-deductible. Consider also picking up a copy of Irena Chalmers Cookbooks' charming paperback *Gifts From the Christmas Kitchen*—58 great cooks' recipes for special food gifts you can prepare. It's available for \$2.75 at gourmet stores (or order from the publisher); all royalties will benefit Citymeals-on-Wheels.

A home-delivered meal is not merely fuel for survival, it is a connection to the outside world, a daily visit, and a lifeline to a center ready to help. Until every homebound old person who needs aid is adopted by some family, some club, some Boy Scout troop, the home-delivered meal must stand as our symbol of caring.



SOUTH STREET SEAPORT LET YOURSELF GO!



PHOTOGRAPHED BY RUDY MULLER AT THE NORTH STAR PUB

For the newest, friendliest food and drink in town try Coho, Fulton Street Cafe, Gianni's, North Star Pub, Roebling's, Sloppy Louie's or soon to open Sweets. Taxi, subway, or bus to Fulton and Water Streets. On foot from the Vista, flagship hotel of the South Street Seaport. Restaurants and pubs open till all hours every night. Retail shops and Trans-Lux Seaport Theatre, daily 10-10, Sundays 12-8. Specialty food merchants, 10-10 every day. South Street Seaport Museum, 10-6, Sundays 12-8.

IN AND AROUND TOWN

By Ruth Gilbert

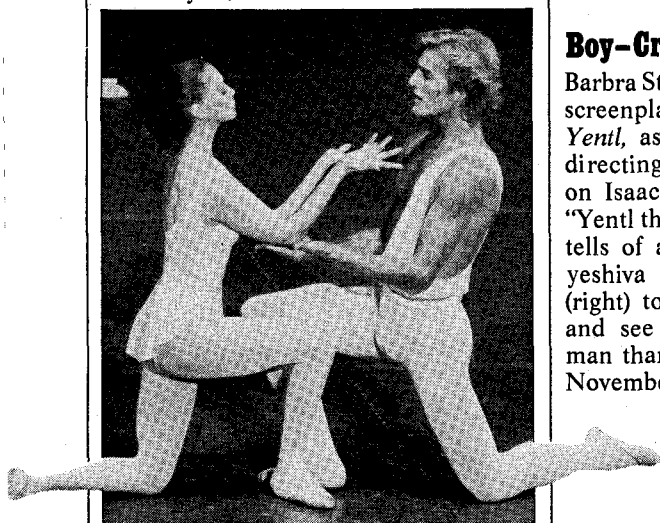
November 14 through 23

S	M	T	W	T	F	S
	14	15	16	17	18	19
20	21	22	23			

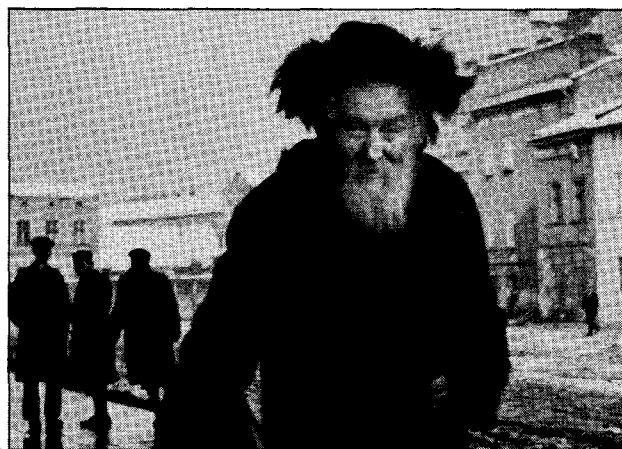
The dance season is under way now, with three important companies opening, all on November 15: the New York City Ballet at Lincoln Center, the Eleo Pomare Dance Company at the Joyce Theater, and the Ballet Nuevo Mundo de Caracas at City Center. And if you still haven't seen the Erté exhibit at the Dyansen galleries, it will run through the twenty-seventh.

Peter the Great

On November 15, Peter Martins dances his last Apollo, one of Balanchine's most acclaimed balletic roles, with Suzanne Farrell as his muse. The occasion will mark the opening of the New York City Ballet's fall season, which runs through February 19, 1984.



Photograph, bottom left: Steven Caras.



Roman's Empire

"Roman Vishniac: A Vanished World" is the title of the exhibition at the International Center of Photography (at present celebrating its ninth birthday) November 20 through January 8, 1984. The photo at left is titled *A Distinguished Talmudist. Kazimierz, Cracow, 1938.*

Schwartz Circuit

Writer-disc jockey-singer-television host Jonathan Schwartz (below) begins a three-week engagement at Michael's Pub November 15, in a show focusing on swing. This is Schwartz's ninth engagement here. Meanwhile, at the Bird Cage Room, in the front of the Pub, Mort Sahl offers his own brand of satire, also beginning November 15, for an open-ended run.

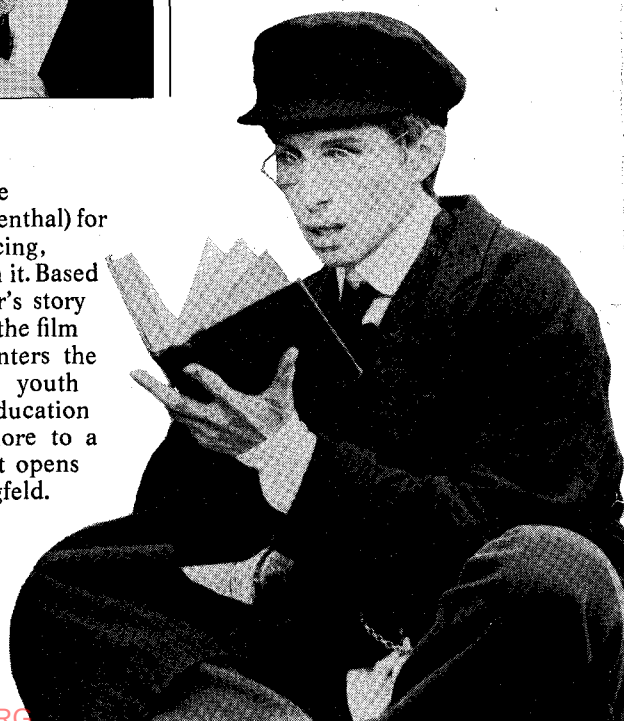


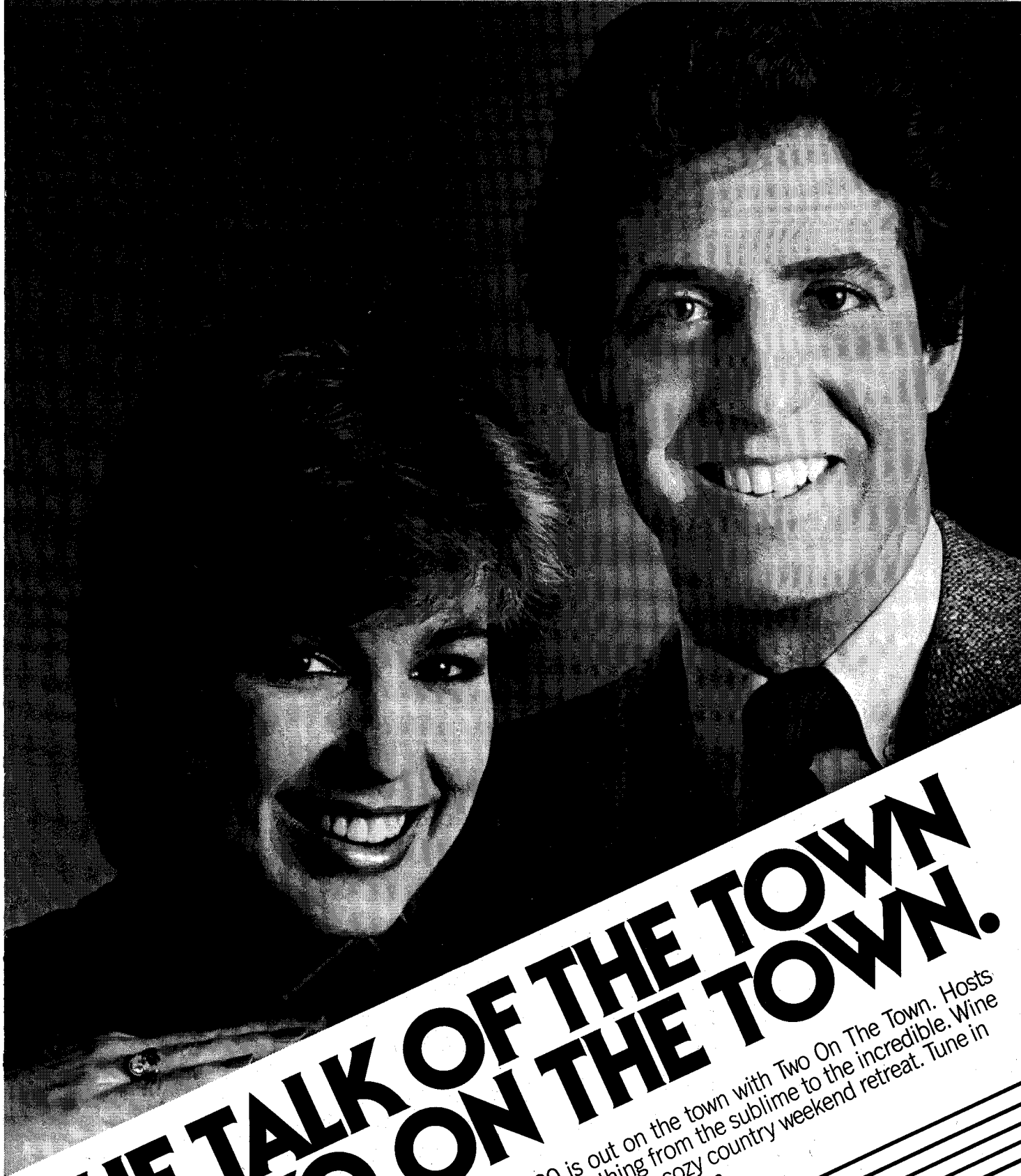
The Parent Trap

In *Terms of Endearment*, Shirley MacLaine and Debra Winger contemplate their complicated mother-daughter relationship. (The former can achieve happiness only if she maintains absolute control over everyone connected with her life.) The film opens at the Coronet and Loews Astor Plaza November 23, and also stars Jack Nicholson.

Boy-Crazy

Barbra Streisand wrote the screenplay (with Jack Rosenthal) for *Yentl*, as well as producing, directing, and starring in it. Based on Isaac Bashevis Singer's story "Yentl the Yeshiva Boy," the film tells of a woman who enters the yeshiva disguised as a youth (right) to get a good education and see if life offers more to a man than to a woman. It opens November 18 at the Ziegfeld.





THE TALK OF THE TOWN IS TWO ON THE TOWN.

The most exciting place to be every weeknight at 7:30 is out on the town with Two On The Town. Hosts Leeza Gibbons and Robb Weller let you sample everything from the sublime to the incredible. Wine and dine in the South Street Seaport then escape to a cozy country weekend retreat. Tune in and start going places weeknights with Two On The Town.



WEEKNIGHTS AT 7:30
MAKE ROOM FOR A GOOD TIME.

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REAGAN

THINKING ABOUT

BY MICHAEL KRAMER

Here's the pitch: Ronald Reagan deserves re-election because he has restructured the nation's economy and re-established America's primacy in world affairs. He has cut inflation and federal spending. He has unleashed the genius of American business. He has cracked down on fraud, waste, and abuse in government. In sum, the president has precipitated a recovery that promises growth and prosperity. At the same time, his foreign policy has been unam-

biguous and resolute. He is rebuilding the country's military. He has faced down Communism in the Caribbean. And the Soviets cannot doubt his determination.

After a thousand days, this is how the White House would have the world perceive Ronald Reagan's presidency. After a thousand days, the world can decide for itself. How close to reality is the view of Reagan's fabulists? Where has the president succeeded? Where has he failed? How fearful or hopeful should we be of the prospect of Reagan II?

T **WHO'S RUNNING THE STORE?**

HE CHARGE IS DISENGAGEMENT. An aide says the president "probably spends two or three hours a day on real work." A more senior aide, Deputy Chief of Staff Michael Deaver, says Ronald Reagan is "the only person I've ever met



Like Ike, the president works bankers' hours and delegates much to aides.

who doesn't have to weigh things. His ideas come from the depth of the man." And the man who knows best, the president himself, says simply, "I'm a lazy fellow. I work up to a certain point, [then] I say the hell with it."

It's hard to say what this means, or whether it matters at all. Dwight Eisenhower, too, avoided killer hours. In retrospect, Ike's presidency is much admired. His elaborate system of delegated authority has been hailed as adminis-

THE FIRST THOUSAND DAYS: *The key code words in American foreign policy are "vital interest." But shifting perceptions of what's vital and what's not make for muddled responses and conflicted policies.*

trative brilliance—the more so when compared with the tenure of Jimmy Carter, whose lack of ideology and fondness for detail are deemed responsible for his failure.

No one has ever accused Ronald Reagan of being short on philosophy. Most everything he's done or tried to do was foreshadowed long ago. For the most part, the congruence of Reagan's words and actions has been startling. The basic contours were set at the start—and in economic policy there's been little to do but fight with Congress to keep the plan on track.

Since everyone knows where the train is going, it's no wonder that Reagan loafs. It isn't as bad as two hours a day. And he doesn't watch *Family Feud* every afternoon. The president works a normal shift—let's call them bankers' hours—and he is easily accessible to the usual suspects: Counselor Ed Meese, Chief of Staff Jim Baker, Deaver, National Security Assistant Bob McFarlane, Vice-President Bush, and, lately, Secretary of State George Shultz.

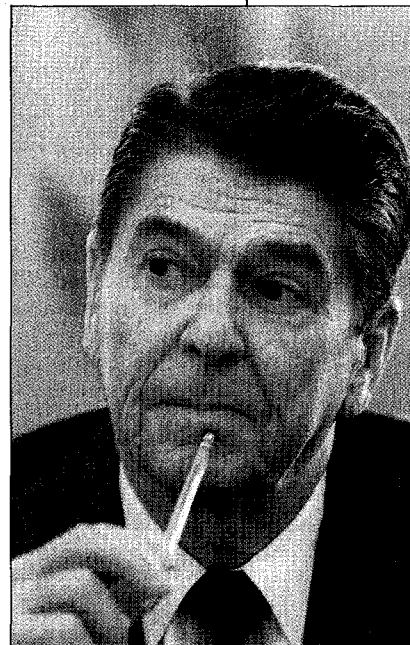
Reagan is intuitively keen but, as he says, somewhat lazy. Most memorandums are kept to a single page—as in Nixon's day. After extensive staff work, the president is presented with action options, a potentially dangerous practice since those who describe the options often manipulate the decision. But, again, since the basics are known to all, there generally is little to be Machiavellian about. This doesn't mean there aren't fights. There are, and they can be vicious, but most of the time they are about turf, not substance.

The ideological rigidity that governs most administration action has meant that changes at the top have had little impact on policy. The people in charge of foreign affairs, the secretaries of state and defense and the national-security adviser, along with the trio of senior White House assistants, are interchangeable. Shultz replaces Haig, McFarlane is in for William Clark, and nothing changes. The administration lurches from crisis to crisis, as all administrations do, but the core ideology forms the basis for action: Anti-Sovietism dictates the response. The question, always, is simple: How are the Russians behind this or that particular problem, and how can the United States check their evil design? No matter who the players are, they ask this same question, and once it is asked, the answer breeds policy as night follows day. Friendship is a factor of shared philosophy, not only at home but among nations. You may be a ruthless dictator, but if you are pro-American and anti-Soviet, then welcome aboard.

All is not totally collegial at the top. Some presidential advisers have greater power than others, and crises produce pecking orders. There is no special, *different* set of Reagan aides who control the flow when the chips are down, nothing like John Kennedy's Ex Comm. The same constitutional officers of government con-

vene. The only interesting and, as it turns out, significant addition is George Bush. Since crises on the Reagan watch seem to occur at night, who gets awakened tells the tale. And the more one gropes for an understanding of decision-making Reagan-style, the more one notices that it's the vice-president who's been up for hours (before the president), and it is Bush who has headed the group that recommends a course of action to Reagan. So the current vice-president isn't simply standby equipment. The point, though, is that no one at the highest level is really out of sync, except perhaps Caspar Weinberger, who always seems a bit gun-shy. But eventually the president is told what he wants to hear: It's the Soviets again, or at least their surrogates.

How does this mindset translate on a daily basis? What does Reagan Reality mean for the world in the 1980s?



Most of what he's tried to do was foreshadowed long ago. The congruence of his words and action is startling.

ABROAD: CONFRONTATION AND RETREAT

LET US BE AWARE THAT WHILE they preach the supremacy of the state, declare its omnipotence over individual man, and predict its eventual domination of all peoples of the earth, they are the focus of evil in the modern world." There has never been the slightest ambiguity in Ronald Reagan's view of the Soviet Union. Years before declaring the Soviets "evil," Reagan said, "We are at war, and we are losing . . . simply because we don't realize we are in it, [and] there can only be one end to the war. . . . Wars end in victory or defeat."

One would assume that such a conflict would require the total commitment of American resources. It doesn't. The economic exchanges developed between the United States and Russia before Reagan's ascendancy have not been severely curtailed. And the one possible action of recent years that had the potential for taxing the Soviet economy—a calling in of the Polish debt—was never seriously contemplated. George Will may well have been right when he observed that Reagan seems to love capitalism more than he loathes Communism. So

AN ERRATIC AX: *In transforming the budget, the administration loved to cite examples of fraud and waste in social programs. Yet those abuses are nothing compared with the way the Pentagon squanders money.*

Reagan's war is not quite total after all. Rather, it is a series of maneuvers whose scale and intensity shift constantly. Lenin's famous phrase was "Kto kogo?"—"Who can get whom?" He described a game the object of which is to probe the other side's weaknesses and then to strike at the point of least resistance.

The American corollary, a code phrase too, is "vital interest." Power, then, is the ability to declare an ordinary interest "vital."

In areas of clear superiority, such as Grenada, even a child could prevail with America's might at his side. Elsewhere, the situation is infinitely more complex. In regions like the Middle East, where local interests often compete with those of the superpowers, the picture is so clouded that the administration's policy appears hopelessly confused. What, after all, is America's interest in Lebanon? All the world knows is that the president says it is "vital." Would it be if the marines were not hunkered down beside Beirut's airport? Probably not.

The problem is that shifting perceptions of what's vital make for muddled responses and conflicted policies. Since assuming office, and particularly since the Israeli invasion of Lebanon last year, the administration has sought to enlist moderate Arabs as American surrogates—a tough task since the moderates are too weak to speak for themselves, let alone anyone else. The Saudis, for example, on whom much attention has been lavished, turn out to be the most easily blackmailed. Scared for their throne, the Saudis support virtually any Arab nation that asks for financial help. Syria, the region's dominant power, was laughed at. It is only now acknowledged to be the malign force it has been all along. And Israel, America's only dependable ally in the region, has been abused and ignored as the administration has sought to curry favor with the Arabs. Until now. Suddenly, the White House has realized that only Jerusalem can counter a Syrian takeover of Lebanon. Whether out of naïveté or negligence, the administration has failed to see where America's vital interests really lie and that the only kind of might that makes right in the Middle East grows out of the barrel of a gun.

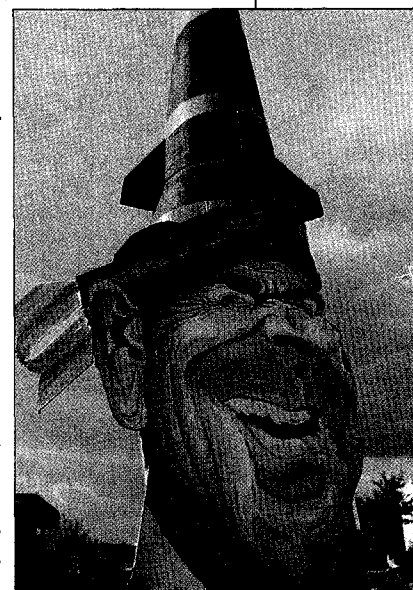
None of the rest of the Western Hemisphere is like Grenada. No other introduction of force could be anywhere near as decisive in so short a time. At present, the administration is supporting efforts to topple the Sandinista regime in Nicaragua, an operation that's covert in name only. The invasion of Grenada has no doubt given pause to Nicaragua and its allies Cuba and Russia. (The application of force *can* have positive side effects.) How will the Nicaraguans respond? They may offer the kind of peace the administration once said it wanted: one built on a verifiable promise that the Sandinistas will confine their Marxism to their own country. But even that may prove insufficient.

Reagan has said "there will be no new Communist countries in this hemisphere on my watch." He has also said that he "wouldn't trust the Russians around the block"—a sentiment he would surely extend to the Sandinistas. Could any guarantee from Managua be considered trustworthy? Possibly. The president is a politician. If the Sandinistas are deemed to have capitulated to America's stated objective, Reagan may go along with them—especially if he believes the move might mute election-time criticism of his Central American policy.

ON MY WATCH." THESE are the operative words. Reagan's is a corporate mentality, at least in foreign affairs:

How will I look tomorrow, or when the next report is due? Not how the country (or the company) can be best positioned for 1990. To be sure, every recent administration has behaved similarly. It is the nature of American politics that they do so. But, perhaps stupidly, I had higher expectations for Reagan. If he was set on remaking the economy by reversing 40 years of government expansion, couldn't he also be expected to take the long view abroad? Apparently not.

The common denominator and least attractive quality of Ronald Reagan's foreign policy is its shortsightedness. By confronting its enemies, the administration has bought time—which is to be applauded. But it has used that time poorly. In the Middle East, where it has sought to make over the region without an adequate appreciation of centuries-old antagonisms, it has only made matters worse. The P.L.O. that will emerge from the latest battles in Tripoli will be more hostile and intransigent than ever—at a time when the powerlessness of the less belligerent Arab states has never been more transparent. Worse still, if a wider war does come to the Middle East, if it really is the United States versus Syria, the administration will have only itself to blame. In its eagerness to keep the Soviets out, it may instead have created the conditions for their re-entry.



The Western Europeans are dead serious about arms control, while Reagan seems to care for it chiefly in his speeches.

In Central America the pressure the White House is exerting on the Sandinistas is gaining time for Nicaragua's neighbors. But, as in the Middle East, this advantage is being squandered—and especially in El Salvador, a nation the president has said he will never let “fall.” The United States has greatly expanded its aid to El Salvador, but it has done little if anything to compel the Salvadoran government to end the murder of innocents. Sooner or later, unless the government is respected and supported by the people, the guerrillas will win—with or without outside help. So far, all the administration has done is wring its hands. It refuses to force change. Or, more precisely, it cannot do so. El Salvador represents a triumph of the weak. By tying himself so closely to the entrenched Salvadoran power structure—and by declaring that he will not countenance defeat—Reagan leaves little choice but to stick with it.

This is a recurring problem for ideologues. Unambiguous rhetoric denies flexible response. The escape hatch closes; the tail wags the dog with impunity. Simply put, there isn't a man in command in El Salvador who believes Ronald Reagan will abandon him; no matter how brutal the military's repression becomes.

The myopia that promises tragedy in El Salvador exists elsewhere—not only in the Western Hemisphere (Haiti comes to mind) but farther afield as well. The most glaring example is the Philippines. If ever there was another Iran in the making, it is in Manila. Because President Marcos is “our bastard,” Reagan supports him. If he falls, as he surely must, the fact that Reagan canceled his trip to the Philippines won't matter much to those who take Marcos's place.

What could be done? “The first thing,” says Senator Pat Moynihan, “is to understand that time is running out rapidly. We are against the forces of nationalism in the Philippines, as we are in too many other places. That gives the Communists their opening. Wherever the Communists are identified with nationalism, our side is the loser. We must use our force on Marcos just as we would on the Sandinistas. We should tell him, straight out, that it's time he left. He's had a good run. He's undoubtedly salted away enough money to live like the king he's become, and we should hasten his exit and take credit for getting rid of him. If we wait and act later, we will appear desperate, and the benefit of our having shoved him out will be lost. We can either move our naval facility at Subic Bay to another island or create another sheltered base like Guantánamo, in Cuba. Which might be fine for our defenses—but we will have lost the Philippines.” Moynihan is correct. And in the case of the Philippines, it doesn't take a great deal of prescience to see what's coming.

Foresight is less useful where the Soviets themselves are concerned. The struggle with them will continue no matter what. Nevertheless, an arms-control agreement must be reached. Not because it will deter war. War can come even with an agreement. The necessity for arms control, and the point where foresight comes in, concerns our allies in Western Europe. They want it, so we should, too. As Irving Kristol says, the not-so-secret problem with

America's allies is that “our interests diverge from theirs.” They seek an agreement that would protect them from becoming a nuclear battlefield; we would like to limit a nuclear exchange to Europe. “They see themselves as pawns,” says Kristol, “and they might well be.” The president, by the way, has only reinforced the Europeans' concern by saying, “I could see where you could have the exchange of tactical [nuclear] weapons against troops in the field without it bringing either one of the major



With Israel's Yitzhak Shamir and Moshe Arens: a lack of attention to America's only dependable ally in the Mideast.

powers to pushing the button.” For the Europeans, of course, the button will already have been pushed. Ronald Reagan may care about arms control only in his speeches, but the Europeans are dead serious about it—and that should be enough for the United States.

Thus, Reagan's foreign policy has been a mixed bag. He's riding high now. His invasion of Grenada at the invitation of the Club Med states has been a military and political success. It will remain so as long as no new, damaging information comes to light. In the Middle East, he's been lucky, too. The terrorist attack on Israel's positions has softened criticism of the Marine Corps's seemingly absurd contention that nothing could have prevented the bombing in Beirut.

All of this could change at any time; the administration's shortsighted foreign policy could backfire in any one of a number of hot spots around the globe. And one still has the uneasy feeling that Ronald Reagan is too close to echoing the kaiser's words in 1918: “If the enemy does not want peace, then we must bring peace to the world by destroying, with an iron fist and a flaming sword, the portals of those who do not want peace.”

A

AT HOME: RECOVERY AND STRANGULATION

ASSUME THE RECOVERY. Almost everyone does except for those out of work. Does Reagan deserve the credit, or is the economic rebound merely a cyclical upturn?

A good deal has gone wrong. In the beginning, Reagan told people not to worry about the

TAKING STOCK: *Why are so many people uneasy? Incompetence isn't the problem. Incoherence is. For all the talk of an overarching philosophy, too much about this administration appears to be ad hoc.*

deficits his tax-cut plans implied; economic growth, combined with a sharp reduction in government spending, would bring the budget into balance by 1984. It won't. The recession, which Reagan never predicted, caused tax revenues to plummet; the falloff was even greater than usual because of the faster-than-anticipated drop in inflation (which itself was due at least as much to the downturn as to Reagan's program). Today, the economy's strength is grounded in personal consumption more than in business investment—exactly the opposite of what the administration's policy was designed to produce and a classic Keynesian response. As *Fortune* put it recently, "liberalized depreciation write-offs and investment tax credits were supposed to stimulate business investment, while cuts in personal income tax rates were expected to promote added savings to finance the extra plant and equipment. Instead, the savings rate has fallen and business shows no taste for adding capacity."

What has helped greatly is the expansive monetary policy initiated in the summer of 1982 by the Federal Reserve. The tax-rate cut of that same period, touted by the supply-siders as the recovery's catalyst, produced nothing until the eased monetary action caused interest rates to decline, if only slightly. Still, there is no doubting business confidence in the steadiness of Reagan's approach, and it's clear from past experience—and especially from Jimmy Carter's erratic economic policy—that the psychology of the marketplace is basic to economic health. Nobody knows how to predict precisely the way the economy will work. What everyone does know is that the number-one illness, the major problem Ronald Reagan swore he'd lick—inflation—is in remission.

Nevertheless, the rising tide is not lifting all boats. The president's attack on government spending has been highly selective and, in the aggregate, ineffective. When Reagan took office, the federal budget represented 23 percent of the gross national product. He said he'd have it down to 19 percent by 1986. In 1983, it was up to 25 percent.

The government isn't reducing spending; it's spending differently. The budget cuts are really budget transfers—with the military as the prime beneficiary. In real dollars, defense spending has grown 40 percent since 1980. Meanwhile,

says Mark Hatfield, a Republican senator from Oregon, "60 percent of the population living under the poverty line have no federal assistance for food, shelter, or clothing."

The president's view is straightforward: If you can work, the government shouldn't be helping you, even if you are very poor. The cuts made for 1982 in the programs for low-income people were two and a half times larger than those in all other federal payments to individuals and families. "In real dollars," says Ronnie Dugger, a Reagan biographer, "during his first two years, Reagan tried to cut federal aid to the needy almost in half, by 45 percent, and did cut it 28 percent. By the fall of 1982 ... 660,000 children had lost medicaid; 1 million people had lost food stamps, and food stamp benefits had been reduced for another 20 million. About 365,000 families with dependent children had lost their monthly checks, and the AFDC checks had been reduced for another 260,000 families. About 3.2 million children no longer participated in the school lunch program; about 750,000 low-income children lost their eligibility for school lunches, and 500,000 children had been dropped from the summer meals program."

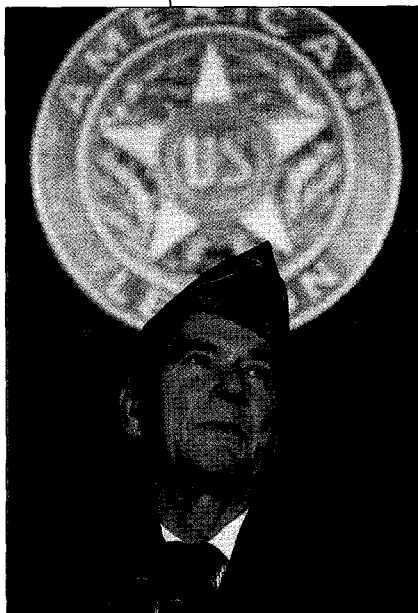
Obviously—and to be fair to the White House—there was waste in these programs. But even Bob Dole, the Republican chairman of the Senate Finance Committee and anything but a bleeding heart, has conceded that the impression of unfairness is, at least in some respects, "correct."

Then there's the matter of James Watt. By blithely carrying on, by making a joke out of the former interior secretary's gaffes, Reagan reinforced the "us versus them" mentality that too easily characterizes so many of his administration's initiatives.

Everyone has his favorite example of callousness. For some, it is the fact that Reagan wants to curtail health-insurance benefits for abortions, or that he's tried to gut the legal-services



His seeming willingness to abide James Watt's many gaffes reinforced the "us versus them" image of his administration.



Addressing the American Legion: a determination not to lose ground to the Soviets "on my watch."

and occupational-safety programs, or that 2 million of the 3 million seriously disturbed children under the age of eighteen in the United States receive no social services. For me, one Reagan target is most galling. It is the food-stamp program—if only because the president has been so demagogic about it. Indeed, the single statistic the president seems to love most is that the cost of the food-stamp program had risen 16,000 percent before he took office. True enough—but hardly fair. Reagan takes as his base the first pilot project, a program that reached hardly anyone. Needless to say, the president never mentions the base.

The food-stamp program is the only totally federal program for the needy, and it is theoretically available to all the poor. "About 87 percent of the recipients are poor," says Ronnie Dugger, "and most of the others are 'near-poor,' just above the poverty line. . . . In 1981, Reagan proposed cuts reaching 20 percent in the fifth year and eligibility changes that would remove hundreds of thousands of households from the program." Today, unless you have an elderly or disabled person in your family, you're cut off from food stamps entirely if your monthly income is over 130 percent of the poverty level—\$821 a month right now.

Reagan has been unrelenting. He's proposed new cuts in food stamps every year. He wanted to reduce a family's allotment by the value of their children's free or subsidized school lunches, but Congress wouldn't go that far.

Yes, there's been fraud, waste, and abuse in this program—as in others—but it all pales when compared with the way the Pentagon squanders money. I'm talking about pure waste; I'm not arguing defense doctrine. One can see the problem without judging the military necessity of a particular weapons system.

"Forget the rest, concentrate on the Pentagon. They haven't a clue as to how much money they throw down the drain each day." That was the advice of a senior administration official six months into Ronald Reagan's term. And today? "It may not be worse," says this same adviser, "but it's certainly no better."

The scare stories are so common they've lost their appeal. Last week, to cite just one example, Senator William Roth complained that the air force had bought some slightly modified allen wrenches—thin pieces of steel Roth said shouldn't have cost more than \$10—for \$9,609 each. "They didn't even try to explain," says Roth. "Well," says Deputy Defense Secretary Paul Thayer, "when you're talking about 4 million items a year, you'll always find something." Sure—but that's exactly the kind of attitude the president pledged to stamp out.

No one has a handle on the size of the problem. In just one area—spare parts—the General Accounting Office says, the \$13-billion annual bill could be reduced by up to 70 percent with greater competition.

Ronald Reagan has persuaded everyone of the need for more defense. It's even hard to find a Democrat who'll argue for a reduction in the military budget. But a major effort to tighten the procurement process could produce enough dollars to replace almost all the cuts Reagan has

sought elsewhere. There's little hope he'll stomp on the Pentagon if re-elected, but he should—and one can always dream.

H

THE BOTTOM LINE

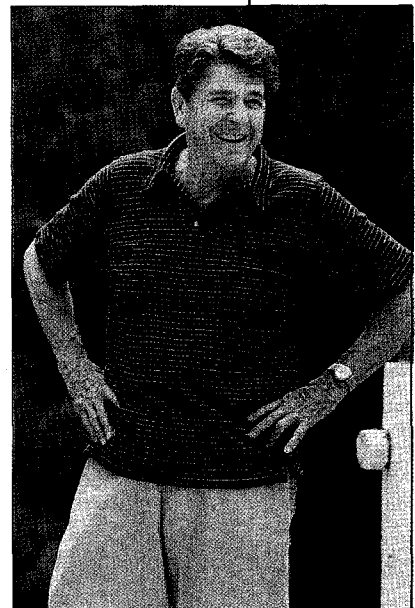
HE HAS A TENDENCY TO say the most hard-hearted things in the most lighthearted way," said James Reston. "We rise to denounce the charm of Ronald Reagan," added a New York Times editorial. "The president's irrepressible cheer and courtesy take . . . all the fun out of criticizing his policies."

But it's not Reagan's charm that's baffling. It's his success. For the most part, the man has kept his promises, a rare event in twentieth-century American politics. And Reagan's thousand days have been far more productive than Kennedy's. In fact, they rival F.D.R.'s. Reagan said he'd tame inflation, and he has. He said he'd rebuild the nation's defenses, and he's on his way to doing that too. He said he'd stand up to the Soviets, and he is.

What's the matter then? Why are so many people uneasy? Some of it, of course, represents compassion for those left behind. The growing gap between rich and poor is good for neither. But the uneasiness isn't simply embarrassment. It has, I think, something to do with confidence; it's hard to have any in Reagan. His progress is indisputable. But it has come so haphazardly, so seemingly without—or against—design, that one wonders if the bubble will burst.

The rap on Jimmy Carter, the reason for turning him out of office, was simple: Incompetence isn't rewarded in the United States. Reagan isn't incompetent. But his policies lack coherence. For all the overarching philosophy, too much appears ad hoc and knee-jerk. The world isn't as neat as Ronald Reagan believes, and it seems only logical that someday his luck will run out. If it does, America may pay a heavy price. Which is not to say that Reagan hasn't been prudent and cautious. In many respects, he has. But somehow he still seems too eager for battle. So ask yourself a simple question: Would you feel relieved if tomorrow Reagan unexpectedly announced that he wouldn't seek re-election? Surprised by the answer? You're likely not alone. In the end, the verdict on Reagan's presidency—and on a bid for a second term—may turn on how many of his countrymen separate his achievements from the way he brought them about.

For the most part, the man has kept his promises, a rare event in twentieth-century American politics.



The 1984 Continental. Sleeker, more luxurious.

The new 1984 Continental is both appealing to the eye and efficient at moving through the air. The reason is its new, subtly changed design which gives it a sleeker appearance.

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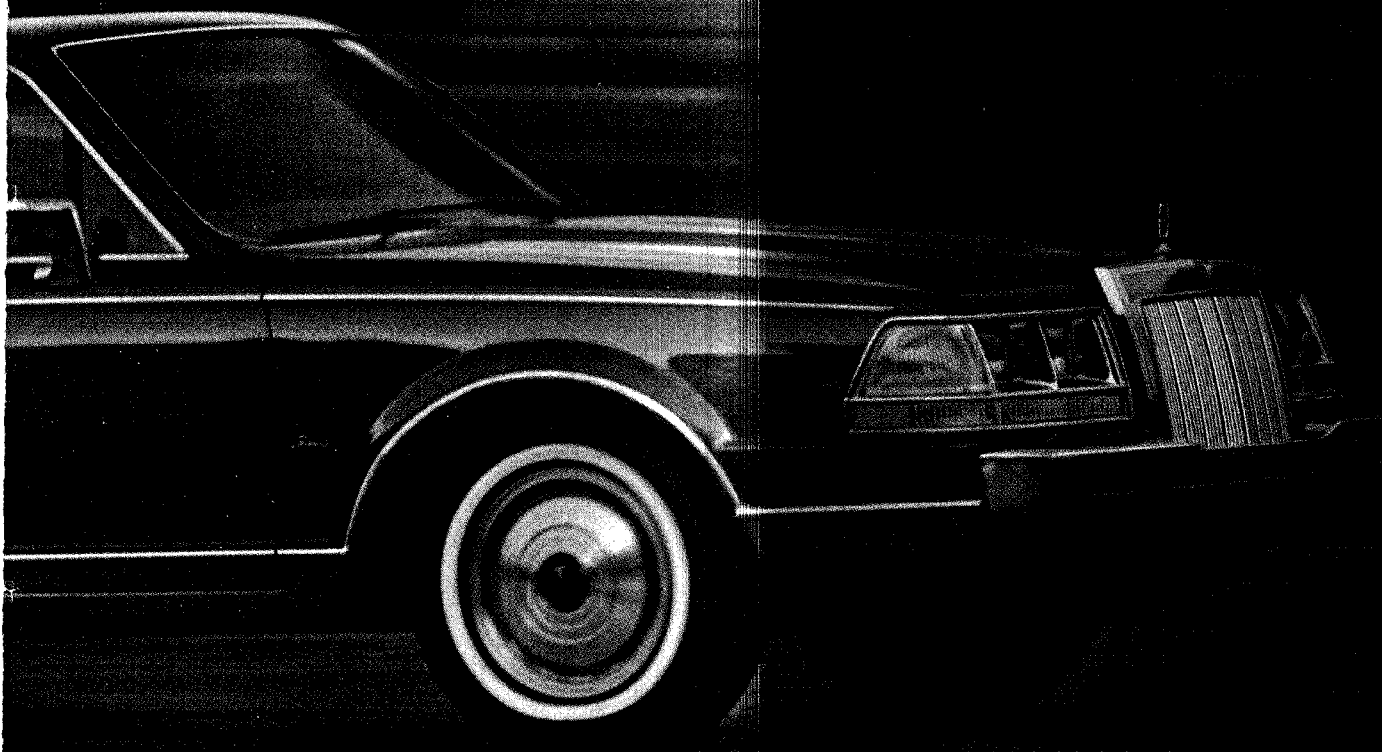
But, unquestionably, the major news about this new car is its electronically controlled air suspension. This unique suspension system automatically levels the car, both front to rear and side to side. So even if the new Continental is loaded to capacity with passengers and luggage, it will remain level. And you'll enjoy a combination of riding comfort and precise handling that's reassuringly consistent.

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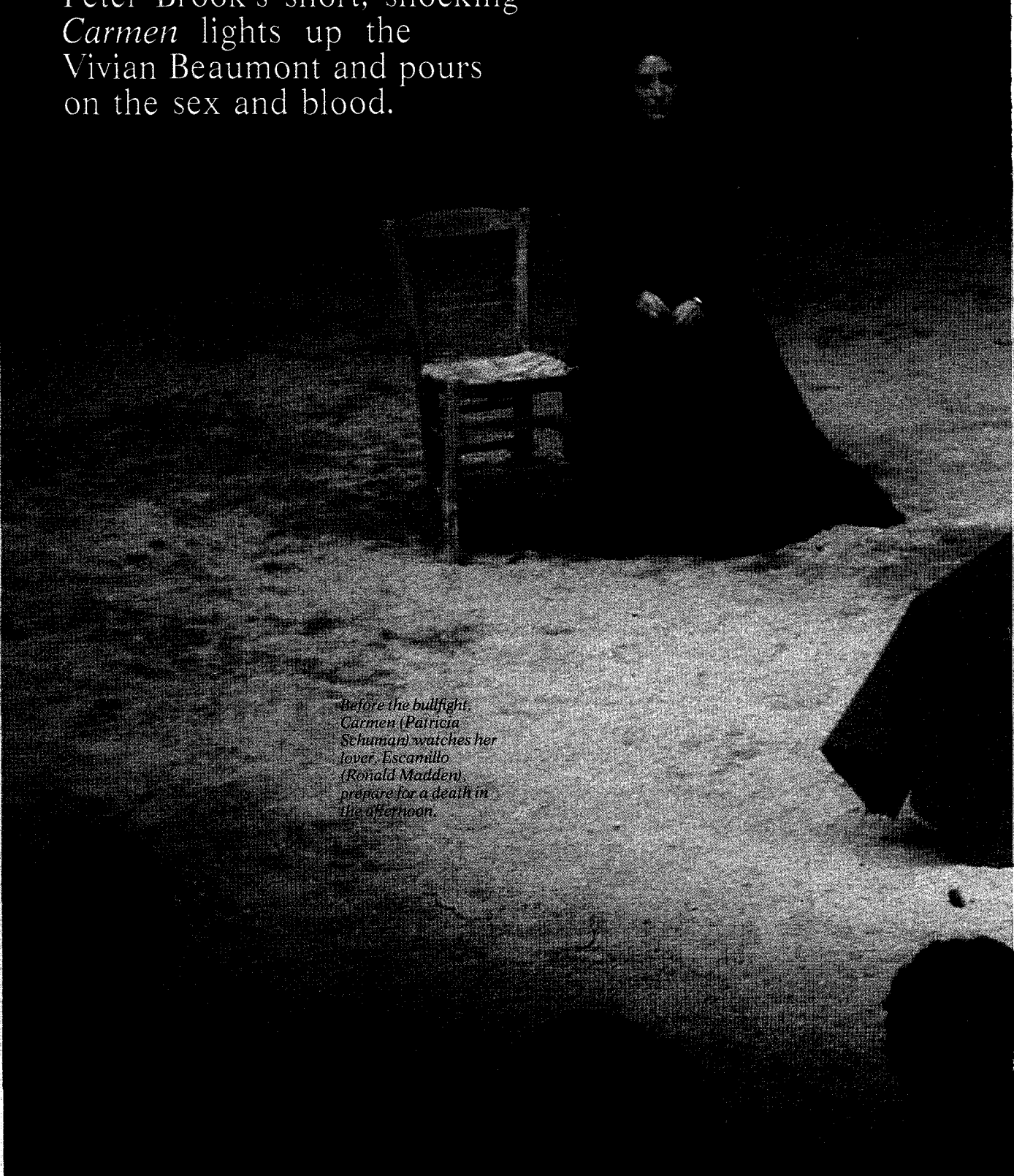


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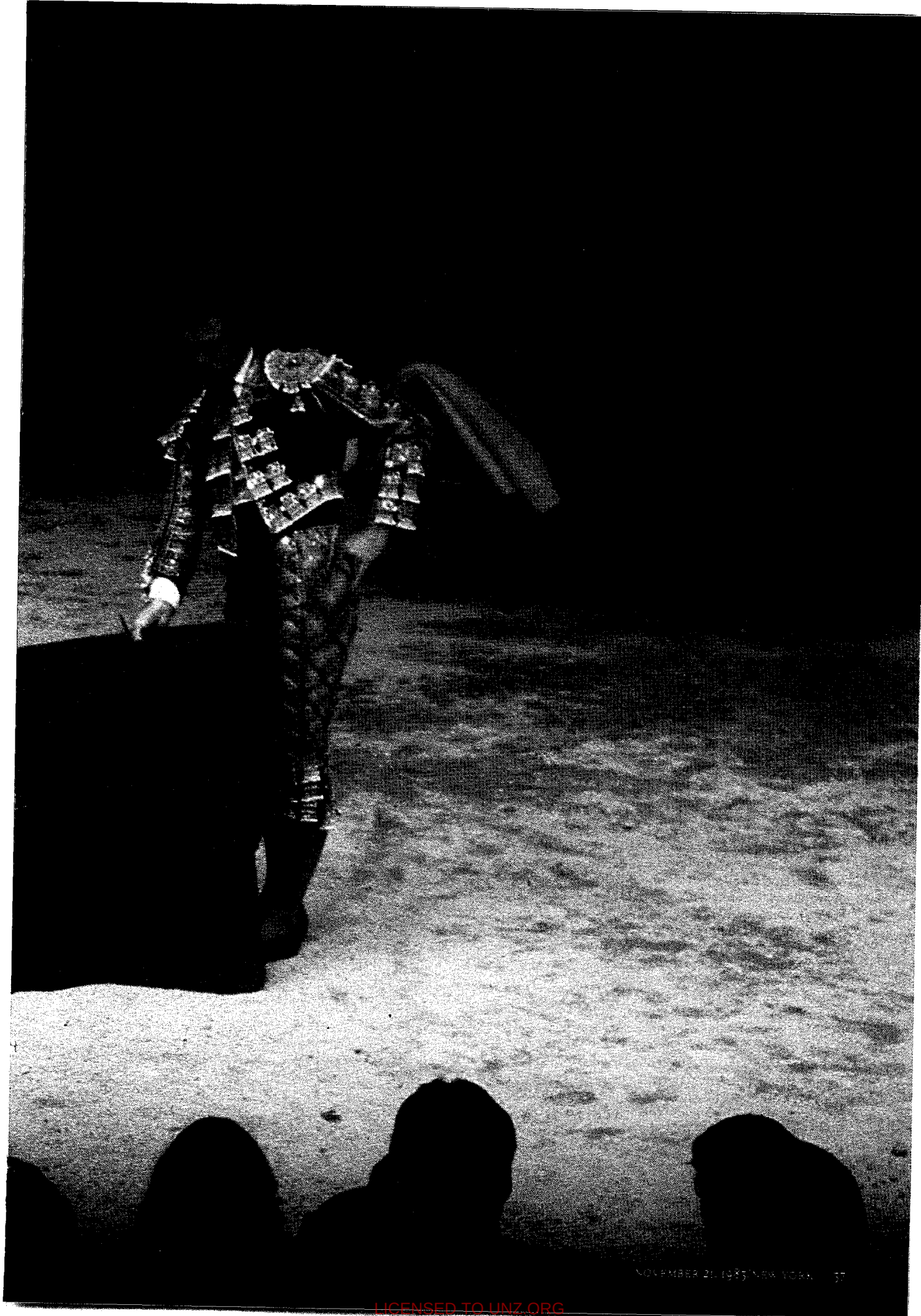
*Based on a survey of owner-reported problems during the first three months of ownership of 1983 luxury cars.

Blood and Sand

Peter Brook's short, shocking
Carmen lights up the
Vivian Beaumont and pours
on the sex and blood.



Before the bullfight,
Carmen (Patricia
Schuman) watches her
lover, Escamillo
(Ronald Madden),
prepare for a death in
the afternoon.



NOVEMBER 21, 1985/NEW YORK 37



At the tavern near the ramparts of Seville, Escamillo (Carl Johan Falkman) and Carmen (Patricia Schuman) become enamored of each other.



THE STAGE "SET" FOR *La Tragédie de Carmen* LOOKS more like the scene of a bullfight than an opera. Sand covers the thrust stage of the Vivian Beaumont, and that, along with a rug, a cushion, and a couple of chairs that hold a dagger or bunch of grapes, is the entire *mise-en-scène*—a stark backdrop for Peter Brook's terrifyingly vivid, intense, compressed *Carmen* (six players, fifteen musicians, 82 minutes). If the setting suggests animal combat as well as simplicity, that's appropriate, too. This *Carmen* is by turns a catfight and a cockfight, as its sluttish heroine claws another woman or provokes her lover to knife one of his many rivals. She is at Don José's feet or at his throat—or on her back, insolently puffing a cigarette between phrases, running her little foot up the leg of the soldier she's just kicked in the *cojones*.

La Tragédie de Carmen owes as much to Mérimée as to Bizet—Brook and the playwright Jean-Claude Carrière, along with the composer Marius Constant, have altered the libretto considerably, going back to the original novel (the 1875 opera was a pale reflection of its lurid story). A rotating cast of five Carmens and Don Josés, four Escamillos and Micaëlas, and two non-singing actors (Lillas Pastia and Lieutenant Zuniga) enact the mini-*Carmen* that was hugely successful when it opened in Paris two years ago. It has also been two years since the Beaumont was closed. Now, with its stage back in use and Carmen the earthy girl she was meant to be, the flash has come back to both.

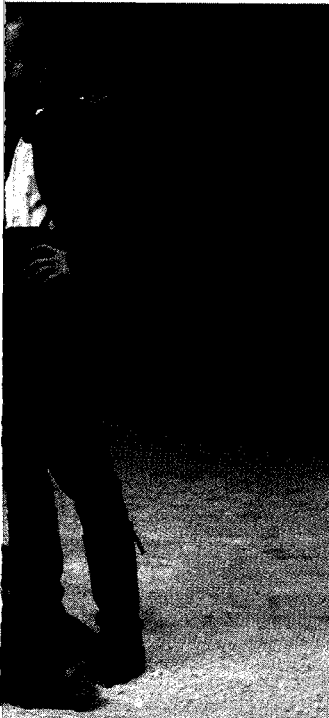
—Rhoda Koenig



Photographed by Martha Swope

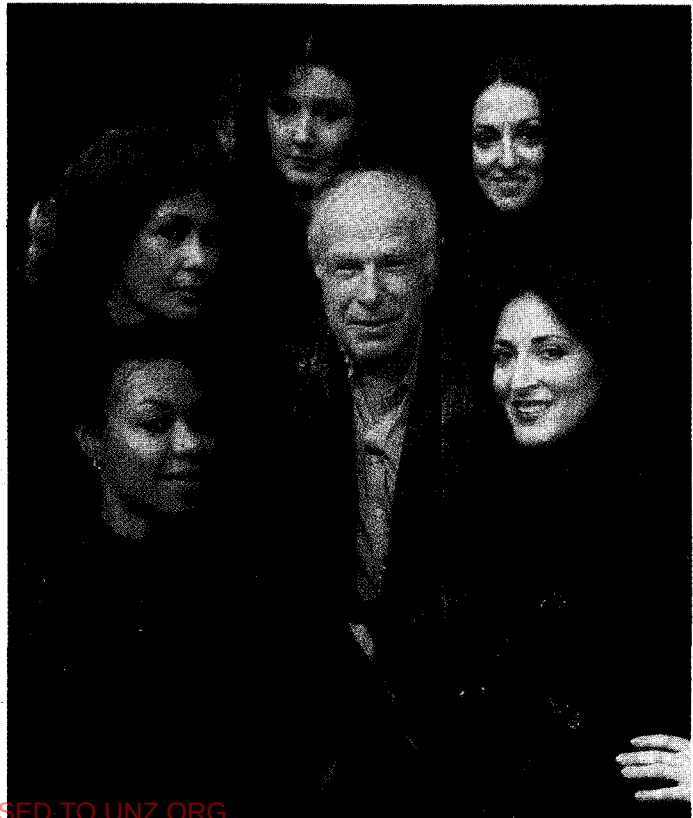


Four toreadors, thinking of the dark eyes that watch and the love that awaits them (from left, Carl Johan Falkman, John Rath, Jake Gardner, and Ronald Madden).



Lillas Pastia (Tapa Sudana, one of two non-singing actors in the production) surveys Carmen (Cynthia Clarey), who has come to his tavern to sell her favors and her stolen goods.

Director Peter Brook, framed by his five gypsy heroines (clockwise from bottom left, Cynthia Clarey, Eva Saurova, Hélène Delavault, Emily Golden, and Patricia Schuman).



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Congressman Under a Cloud

By Tony Schwartz

Charles Schumer's Three-Year Fight Against Indictment

CHARLES SCHUMER HAS ALWAYS been on the fast track.

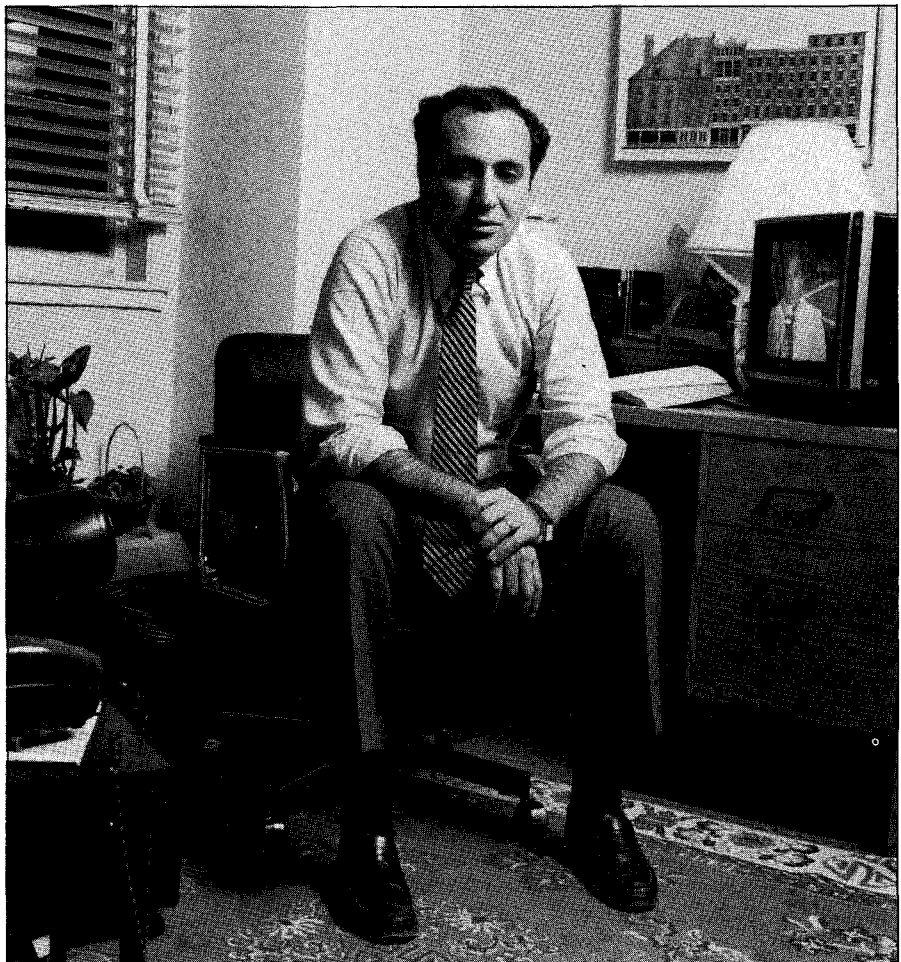
He grew up in Brooklyn in a tight-knit, middle-class Jewish family. His father ran a small exterminating business in Bedford-Stuyvesant, his mother was a housewife, and together they invested their brightest hopes in their children.

Charles, the oldest of three, was the first to fulfill their dreams. Intelligent, ambitious, and a compulsive achiever, he was the sort of kid some classmates envied and others found a grind. Either way, it was hard not to respect his accomplishments.

He was class valedictorian at Madison High School and the editor of the school newspaper. At Harvard, he was graduated Phi Beta Kappa in the class of 1971. He also served as president of the Harvard Young Democrats at a time when most of his anti-war, anti-Establishment classmates shunned student government. "A striver when that was the worst thing you could be" is the way one classmate recalls him. He went on to Harvard Law School and spent a summer as an associate at the firm of Paul, Weiss, Rifkind, Wharton & Garrison. Even before graduation, he'd decided to pursue politics full-time.

In 1974, at the age of 23, Schumer ran for and won his first public office—state assemblyman from his home district in Brooklyn. In Albany, he built a liberal voting record and earned a reputation as a hard worker, attentive to constituents and the media. He was unself-conscious about attaching himself to sexy issues likely to attract TV cameras.

Re-elected by ever larger margins, Schumer decided in 1979 to run for the congressional seat being given up by Elizabeth Holtzman. An endorsement in the New York Times hailed him as a



In limbo: Congressman Schumer stands accused of using his legislative staff for campaign work.

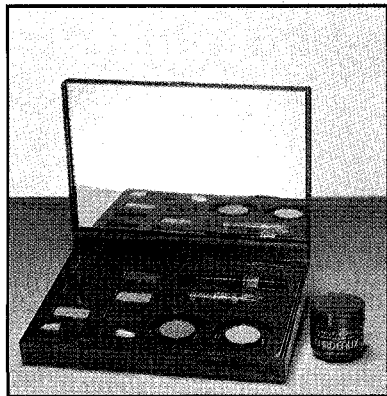
"bright, articulate, impatient man who has skillfully detected and publicized areas of gross deficiency in . . . government." After a hard-fought primary, he won an overwhelming 78 percent of the vote in the general election. Sworn in when he was just 30 years old, Chuck Schumer was already being touted as a

future mayor, governor, senator. Who knew how high he might go?

And then something unexpected happened.

In February 1981, three months after his election, Schumer became the focus of a federal criminal investigation prompted by an article in the *Village*

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Voice. The story had charged that members of his Assembly staff and the legislative committee he was chairman of had worked on his congressional campaign while being paid by the state. The practice is quite common, but the article claimed that Schumer had indulged in it to excess. It named a half-dozen staffers who had done campaign work over the eight-month period between January and September of 1980, when Schumer won the Democratic primary.

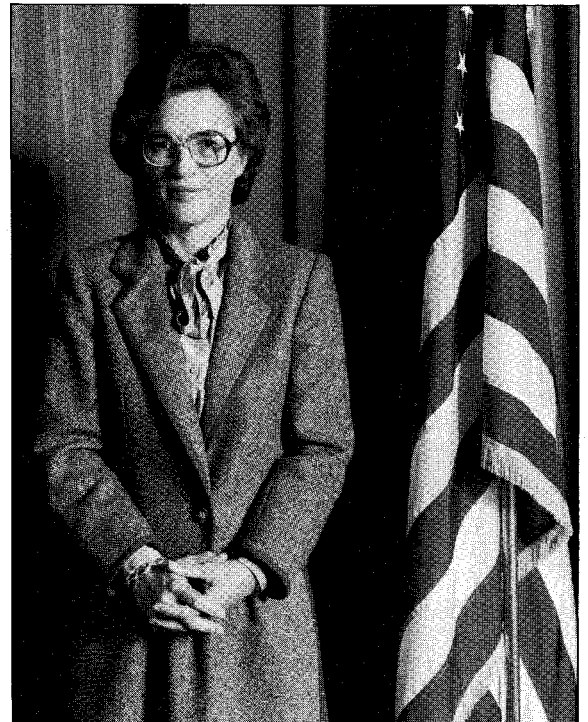
It hardly seemed a serious charge, particularly at a time when eight congressmen were facing indictments in the Abscam case. Moreover, there are no specific legislative standards for use of staff in campaigns and no politician in memory has been indicted for such practices. No one suggested that Schumer had ever tried to divert money for personal use, and he continued to live modestly, commuting between one-bedroom apartments in Washington, D.C., and Flatbush, where he lives with his wife. Still, after three years—and in the absence of any formal charges against him—the case lingers on.

THE U.S. ATTORNEY for the Eastern District of New York, covering Schumer's Brooklyn district, began the investigation, later convened a grand jury, and ultimately recommended that Schumer be indicted on a charge of mail fraud. Prosecution was approved at two levels of the Justice Department, but the case was finally ruled inappropriate for federal action by Edward Schmults, the deputy attorney general. The ruling made no reference to the merits of the case, but a Justice Department official told the New York *Times* that because Schumer's employees had worked for the state it was decided that federal prosecution was not appropriate.

Elizabeth Holtzman, the Brooklyn district attorney, decided to step in. She announced that she was acting in response to "allegations of misconduct" against Schumer, and that she was impressed that the U.S. attorney had felt an indictment was warranted. First, she suggested that Governor Cuomo appoint a special prosecutor to investigate the charges against Schumer. If her office took the case, she said, it might be seen as a conflict of interest, given her past differences with Schumer. She pointed out, for example, that she had endorsed Schumer for Congress, while he had not endorsed her for D.A.

(Schumer says that Holtzman's actions have been motivated by personal animosity; she denies this.)

When Cuomo turned Holtzman down, she tried to name a special independent prosecutor herself. Schumer objected on technical grounds, and the State Court of Appeals upheld him two months ago. Holtzman then suggested that she would pursue the case herself. "We are not fighting to prosecute," says a spokesman for Holtzman. "We are fighting for the right to make an independent examination of the facts that another agency felt merited prosecu-



Stepping in: D.A. Holtzman is carrying on the probe.

tion." At the moment, Holtzman is deciding on ways to move forward. One of her options is to try to get hold of the grand-jury testimony gathered by the U.S. attorney. Because it is sealed, that will require a court order.

Since no indictment was ever brought, members of the U.S. attorney's office can't discuss the specific evidence against Schumer. However, the decision to seek an indictment rested on the premise—suggested in the *Voice* piece and apparently strengthened by a long investigation—that Schumer's use of staff on his campaign was so excessive and clear-cut that it constituted a substantial diversion of state funds, and thus fraud.

The campaign activities the U.S. attorney had in mind included drafting, photocopying, and distributing campaign literature; recruiting campaign volunteers; reviewing voter-registration cards; compiling voter lists; selecting and operating campaign headquarters; arranging fund-raisers; and soliciting campaign donations.

Like all assemblymen, Schumer was



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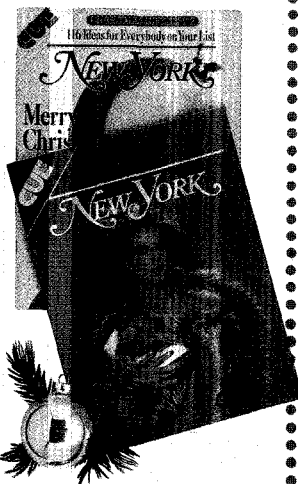
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required to sign and mail to the state comptroller biweekly pay vouchers asserting that each staff member had completed his or her assigned duties. The government contended that Schumer had signed such vouchers knowing them to be fraudulent.

How did the U.S. attorney determine that Schumer's staffers hadn't performed their state duties? Apparently, they asked the staffers themselves. According to sources familiar with the grand-jury proceedings, a number of Schumer's staff members testified that during consecutive pay periods in the heat of the campaign they did little or no state work. Some staffers said that in cases where they raised objections to Schumer he told them to sign the vouchers anyway.

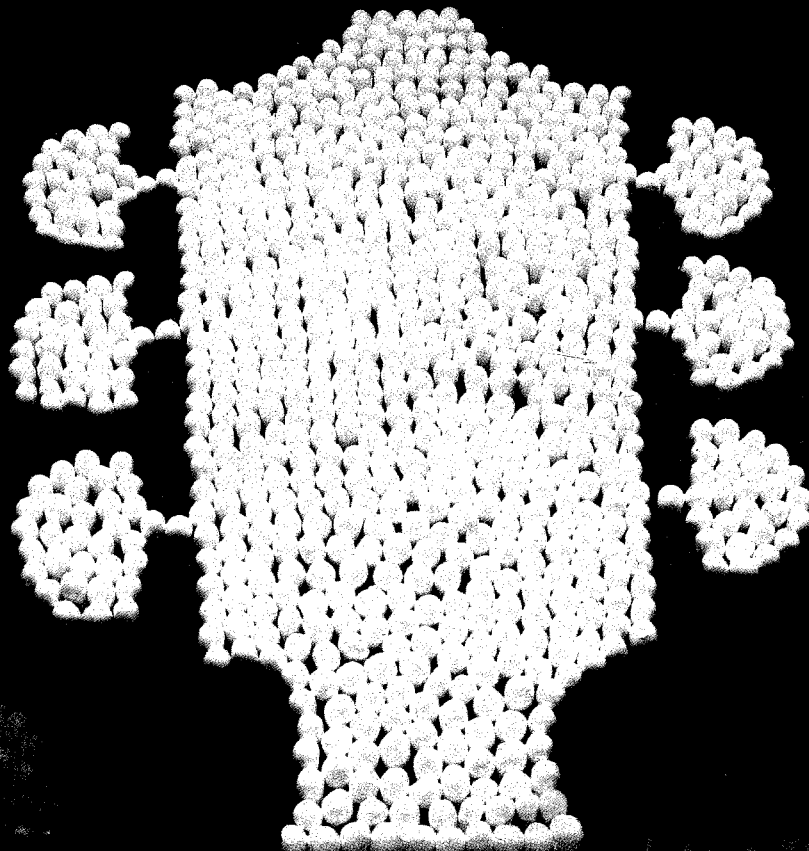
SCHUMER AGGRESSIVELY DENIES any wrongdoing. His defense is spelled out in a 56-page memo prepared by his attorney, Arthur Liman, whom Schumer met when he was at Paul, Weiss. Schumer contends that even if his staff did work on his campaign, no laws of the Legislature prohibit such activity. Moreover, he argues, the use of state staff in campaigns is commonplace and widely accepted. As a precedent, the memo cites a particularly egregious case: Former U.S. senator Howard Cannon, of Nevada, was charged in a civil case with using a staffer for twenty months exclusively to perform campaign work; the courts ruled there was no crime.

Finally, Schumer insists that even when his Assembly staff worked on his congressional campaign they never stinted on their assigned legislative duties. His standard, he says, was output. "I would bet every cent I have," he says, "that my staff did far more state work than any assemblyman you can find."

Schumer likens his situation to that of Joseph K., in Kafka's *The Trial*. "For something to be criminal, there must be a statute prohibiting it," he says. "For three years I've been on trial without ever being told what law I'm accused of violating." As a result of the investigation, Schumer adds, he's been forced to spend all his \$60,000 in savings on legal fees (Liman is now handling the case without charge), he's put off having children, and his wife and parents have urged him to quit politics altogether.

With his boyish face, close-cropped hair, and the slightly desperate way he describes the situation, Schumer presents a compelling image of someone who's been the victim of a miscarriage of justice. But that view, obviously, is not unanimous.

"The Liman memo," says Raymond Dearie, the United States attorney for the Eastern District, whose office recom-



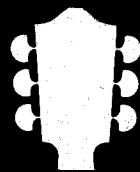
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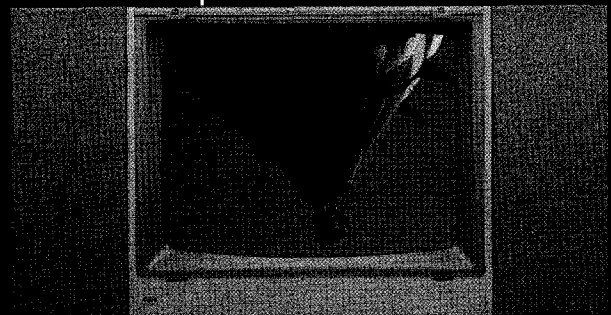
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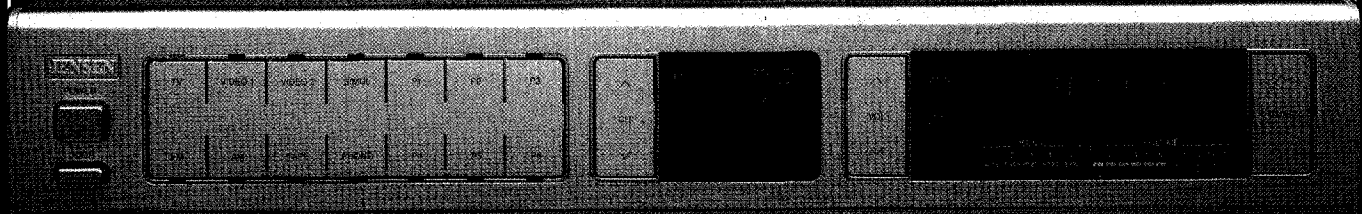
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mended indicting Schumer, "doesn't accurately address the facts of the case. If we were talking about an assemblyman who used staff to help get elected, consistent with common practice in Albany, we would never have suggested an indictment."

THE ONE POINT ON WHICH Schumer's supporters and detractors seem to agree is that his troubles might never have begun had he simply treated his staff better—and earned more loyalty from them.

"Chuck became a boss before he ever had any experience as an employee,"

Chuck is very bright, imaginative, and he was very supportive with the committee."

At the time, however, Feldman was much less generous, partly because he was angry that Schumer had endorsed him for the Assembly late in the campaign. Indeed, Schumer himself acknowledges that he was often less than supportive as a boss. "I was very critical, and very hard on people," he says. "Unfortunately, I did my growing up in public."

At the same time, some members of the press were alienated by Schumer's naked ambition. In May 1980, during Schumer's congressional campaign,



First blood: Former U.S. attorney Edward Korman started the preliminary investigation.

says Rachel Gorlin, who worked for two years as his administrative assistant in Congress and remains a friend. "He expected everyone to give the same 1,000 percent to work that he did, and he pissed off a lot of people in the process. I remember talking to one guy who worked for him and said afterward that it was the worst three months of his life. Chuck was always screaming at him, berating him, and calling at 3 A.M. to demand things."

"I think the staff felt he didn't sufficiently appreciate and acknowledge them, and in turn they became grudging and resentful, particularly when they helped out on the campaign," says Carol Kellermann, a law-school classmate of Schumer's who worked as his administrative assistant and congressional-campaign manager and was herself called before the grand jury.

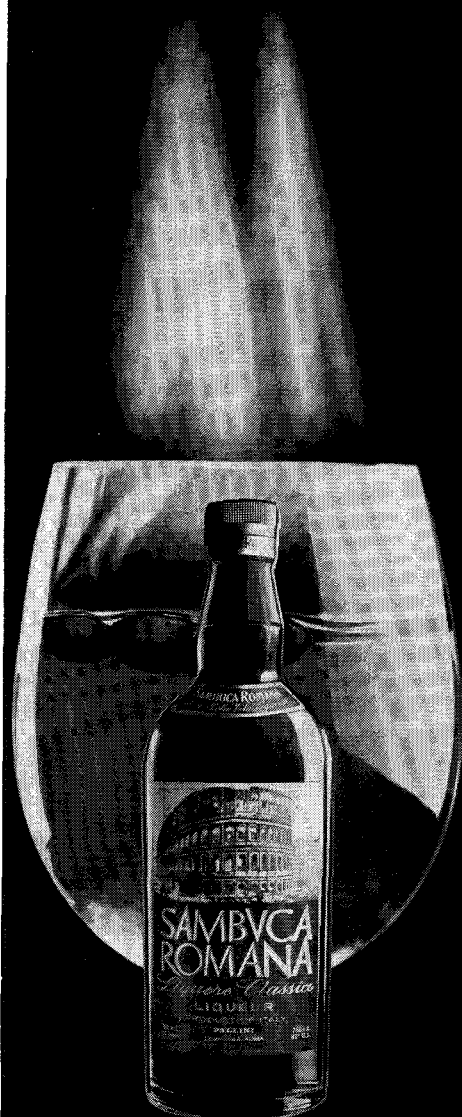
Interestingly, former staff members interviewed for this story took a gentler view of Schumer's actions than they apparently did two years ago. "We had our differences," says Assemblyman Dan Feldman, who ran Schumer's legislative committee and later won Schumer's old Assembly seat, "but the fact is that

Wayne Barrett, a *Village Voice* columnist, wrote a piece titled "Schumer's Way: Investigation by Press Release." It was highly critical of the way Schumer was running his Committee on Legislative Oversight and Investigation, which probed government fraud and waste. Describing him as "Brooklyn's Andy Stein," Barrett charged that Schumer had "built a career out of ... one slick press release a week with just enough spice to get cameras, a thin cover on the top of a problem, then on to the next headline."

That article, says Barrett, prompted a disenchanted Schumer staffer to provide him with details about how Schumer was deploying state-paid staff in his congressional campaign. In December 1980, Barrett published a second piece, "Chuck Schumer's Staff Scandal." It gave details about the campaign-related activities of six Schumer staff members—including several attached to his committee. In response, Edward Korman, United States attorney for the Eastern District at the time, ordered a preliminary investigation.

Schumer is convinced that Korman decided to pursue the case because he

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was encouraged to do so by his friend Jack Newfield, who is also Barrett's colleague and mentor at the *Voice*. At least three people with whom Newfield has spoken say that he was determined to "get" Schumer, partly because Schumer had scolded Newfield at a party. Public-relations man John Scanlon swore in an affidavit that Newfield said to him about Schumer, "I'm going to get him any way I can."

Newfield denies making such statements to anyone, and further insists that he never had any interest in the Schumer case. Korman says that he and Newfield may have discussed Schumer in the most general terms, but denies that Newfield tried to pressure him. Barrett says that it was the disenchanted Schumer staffer, not Newfield, who spurred the "\$tuff \$candal" article.

But even if Newfield passed on bad feelings about Schumer to Barrett, and, more important, to Korman, the case eventually went well past both of them. Korman's successor, Raymond Dearie, actually recommended the indictment. And in the Justice Department, attorneys in both the public-integrity and the criminal division concurred.

IN SCHUMER'S MIND, HE IS MERELY A victim of prevailing attitudes. "There is a mind-set against politicians today, an assumption of guilt no matter what the charge is. I believe that's particularly true of the Eastern District, which has made a record of collecting politicians' scalps."

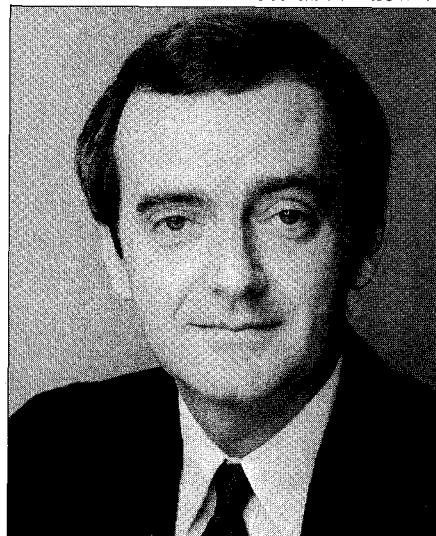
Dearie sharply disagrees. "Let Schumer review the record of this office," says Dearie. "He won't find any instance in which an indictment against an elected official was not supported by the findings of the jury. I was completely detached about the Schumer case when I came to it. Here was a guy with a good record and a lot of appeal. While I thought his actions might be immoral, it wasn't until I reviewed all the evidence, piece by piece, that I became convinced criminal charges had to be brought."

Since the line between political work and legislative work is so blurry, that is quite a strong statement. "Politics is the machinery by which government operates," says Kent Sanders, assistant to Warren Anderson, the Republican majority leader of the State Senate. "In nearly every action a staff member takes on behalf of the legislator, there are going to be political considerations. During a campaign particularly, staff people are going to be working hand in glove with legislators to make sure their messages are getting out to potential voters."

Pete Grannis, an assemblyman from Manhattan and a friend of Schumer's, is more specific. "I think staff members help on the campaigns of legislators at every level of government," he says.

"That includes not only the Assembly but Mayor Koch, Governor Cuomo, on up to President Reagan."

Even members of the U.S. attorney's office acknowledge a "legitimate gray area" between the traditional staff legislative functions and political-campaign work. If a staffer hands out leaflets that highlight a legislator's voting record, for example, is that a constituent service, a political function, or both? Likewise, if a staffer schedules his boss to speak during a campaign before a civic club—members of which are likely to contribute money to him—is that a purely political function? And what about a staffer whose role is to advise his boss about how to



Moved to indict: U.S. Attorney Dearie.

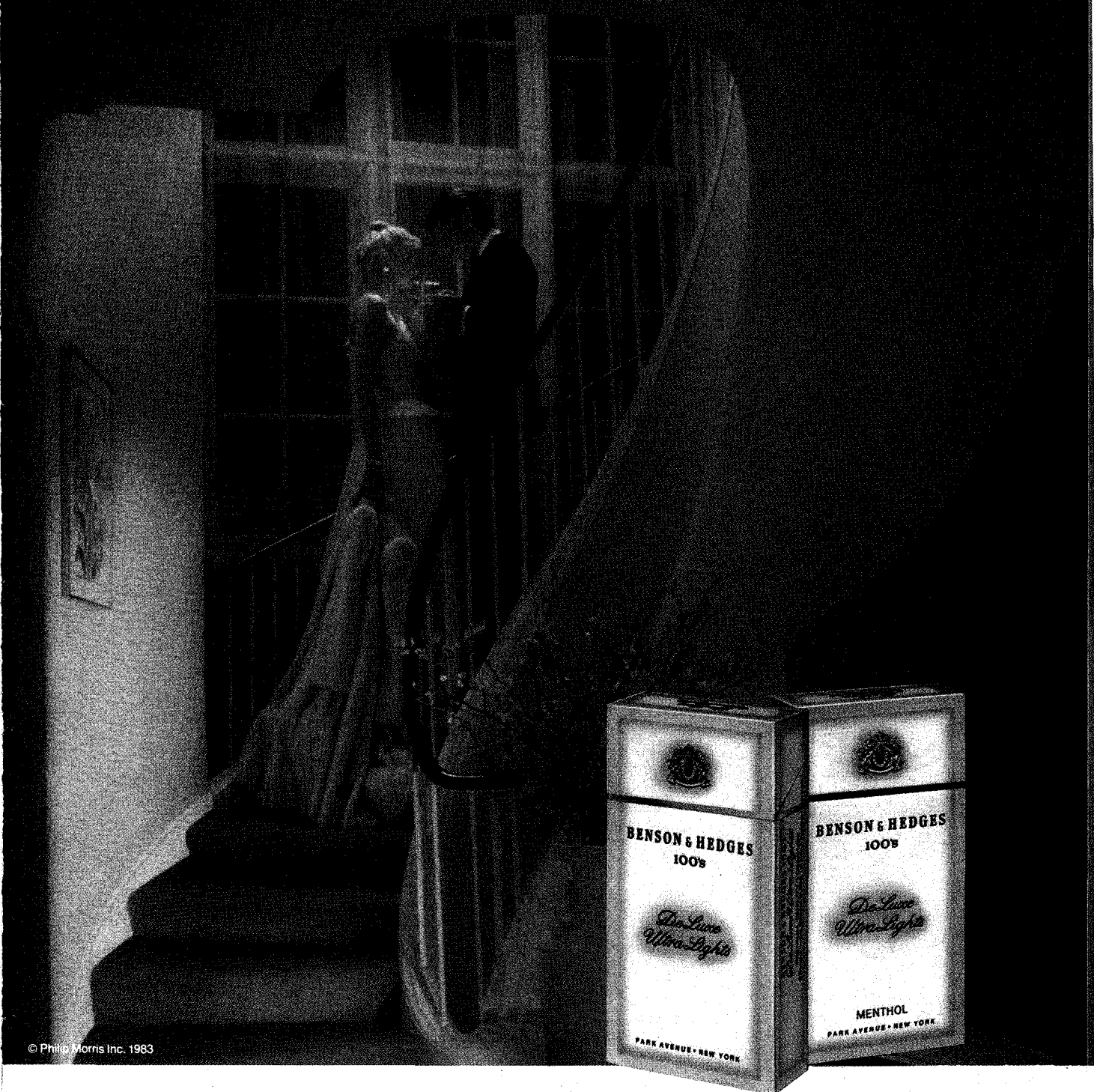
vote on an issue, partly from the perspective of how it will affect his re-election?

INDEED, SOME ARGUE THAT ANY criminal investigation of Schumer's conduct is by definition unfair. "Before you can have illegality, you've got to have standards that can be broken, and I don't believe there are any that apply here," says Eric Lane, a law professor at Hofstra University and counsel to Manfred Ohrenstein, the State Senate minority leader. "The problem you keep running up against in a case like this is trying to define what a staff person is supposed to do. There is no real answer to that. How many hours a week do you have to put in to earn a salary? Forty? Thirty? Seventeen? Five? I earn \$59,000 a year from the state as counsel, but half the year I'm a law professor. Does that mean I'm not doing my job? It's not up to district attorneys to make laws; their job is to be law implementers. If anyone's going to set standards, it's up to the Legislature itself."

Of course, the Legislature's failure to set such standards probably isn't accidental. "To the extent that there are no standards, that's deliberate," says one source close to the investigation of the

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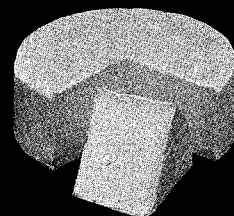


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Schumer case. "It's set up so that everyone in Albany can feel free to close his eyes to what is really a substantial waste of taxpayers' money and is probably corruption. If using staff is common practice, it's not because people think it's right or lawful; it's because they know they can get away with it." Schumer himself says that the only standard to which he was told to adhere was that no staff member be a complete no-show, hardly a stringent rule.

Some of the charges relating to Schumer's use of staff fall into the "gray area." Three months before the start of his congressional race, for example, a new employee, Mark Canu, was hired with the explicit understanding that he would eventually become Schumer's campaign manager. In the interim, he was put on the payroll of Schumer's oversight committee, although Canu's previous experience had been purely political and not investigative.

Schumer defends the hiring in two ways. First, he says that he lumped his committee- and personal-staff budgets together, in accord with standard practice in the Legislature. Several of Schumer's colleagues agree that is common; after all, each assemblyman's personal-staff allocation is just \$20,000 a year—scarcely enough to hire one full-time employee. Schumer's committee budget, by contrast, was \$150,000.

Also, Schumer says that while Canu was on the committee payroll his real state job was to work in the district office as Schumer's alter ego. As it happened, Canu left within a month and before he did substantive work of any kind. So it's particularly hard to disprove Schumer's contention that he intended that Canu do legitimate state work before going off the payroll to run the campaign.

Canu was replaced by Carol Kellermann. Even the U.S. attorney's office acknowledges that she did some legislative work in the six weeks that she was on the state payroll, before becoming full-time campaign manager. If there were days when she spent a good deal of time setting up a campaign office, there is little dispute that she performed legislative functions. More troublesome—but no easier to prove—is the charge that a substantial raise Kellermann got when she was restored to the state payroll after the campaign was really just a way of paying her back for the lower salary she had received while on the campaign payroll. Schumer's explanation, seconded by Kellermann, is simple: "She deserved it; she was good, and she was incredibly productive."

But what about staffers who did unambiguous campaign work? "The fact that there are some gray areas doesn't mean there aren't some that are black-and-white," says a source familiar with the Schumer investigation. "It's because so much is gray that you have to find the

worst kind of abuse—where there isn't even an attempt to put a gloss on it—to prove a crime."

SCHUMER AND LIMAN CONTEND that even the worst abuse is not criminal, citing the Cannon case. But even when his staff performed obvious campaign functions, Schumer says, they never did them at the expense of their state jobs. His district office, in Brooklyn, continued, he says, to handle a weekly average of 200 requests from constituents for services. In the 1980 campaign year, his subcommittee concluded perhaps its most successful investigation: uncovering evidence of unwarranted delays in emergency ambulance service. "What incentive would I have to cut the committee back?" asks Schumer. "Their work bought me thousands of dollars' worth of free publicity on television and radio."

Schumer also argues that his staffers did campaign work only on their own time. "It is no doubt true that Schumer's aides performed some of their campaign work between the hours of 9 A.M. and 5 P.M. Monday through Friday," the Liman memo states. "However . . . a legislative aide does not have a set—or 9 to 5—work day. . . . The hours of an employee are up to the Member, and employees are free to do outside work when they are not occupied with State work."

The state comptroller, who approves pay vouchers, takes the same view. "We don't dictate to the Legislature how they set hours, and we don't try to second-guess the appropriateness of their decisions," says Marvin Nailor, a spokesman for the office. "If we go in and audit a mental institution, the staff is supposed to be on duty for certain hours. How do you do that in the Legislature, where someone may have worked until 2 A.M. one day and then not come in till late the next afternoon?"

Illegality aside, it does seem clear that Schumer violated what Pete Grannis refers to as "the standard of common sense." To Grannis, that standard is based on the notion that "the public is not paying me to use my staff to run my re-election campaigns." Moreover, for a politician, appearances matter nearly as much as realities. Schumer says that he has always been sensitive to that, declining to take any junkets or accept honorariums for speeches, although both are common practice.

Plainly, he was not as rigorous in his campaign. Even if he believed, for example, that he was doing nothing wrong by putting a person with a purely political background on the state payroll three months before the start of a campaign, it could easily be interpreted as an abuse. The same is true of his willingness to have a state-paid staffer report for whole days to the Board of Elections to gather

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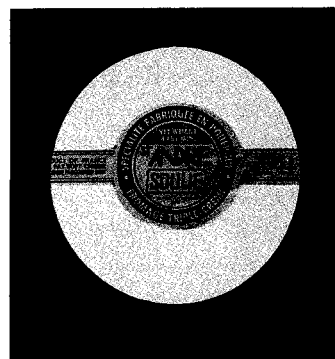
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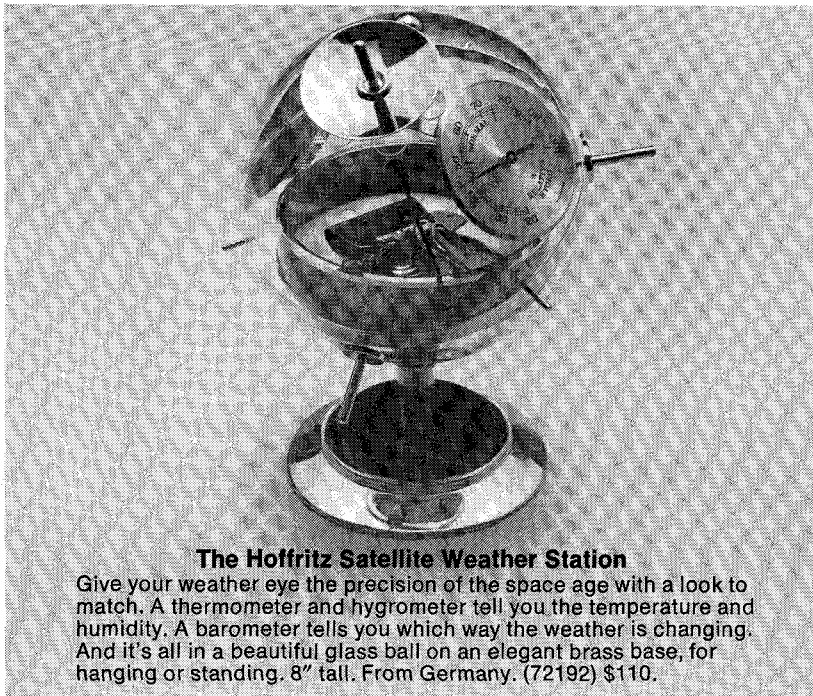
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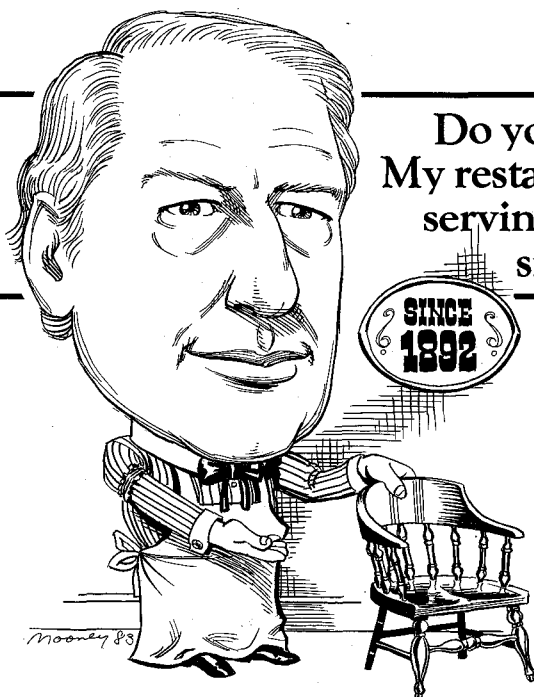
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data about voters and his decision to use in his campaign employees of a committee whose mandate was to investigate government corruption and waste.

But the fact that Schumer may have abused a commonsense standard doesn't prove that he committed a crime, particularly if he believed he was acting in good faith. Only by proving that Schumer intended to deceive and conceal could a criminal charge of fraud be sustained.

BECAUSE SCHUMER HAS LIVED for three years with a cloud over his head, it can be argued that he has paid—in personal terms—for whatever mistakes he may have made. "It just ruined large parts of my life," he says. "Until this began, I'd never had a sleepless night in my life. Now there's the worry, the aggravation, the time it takes."

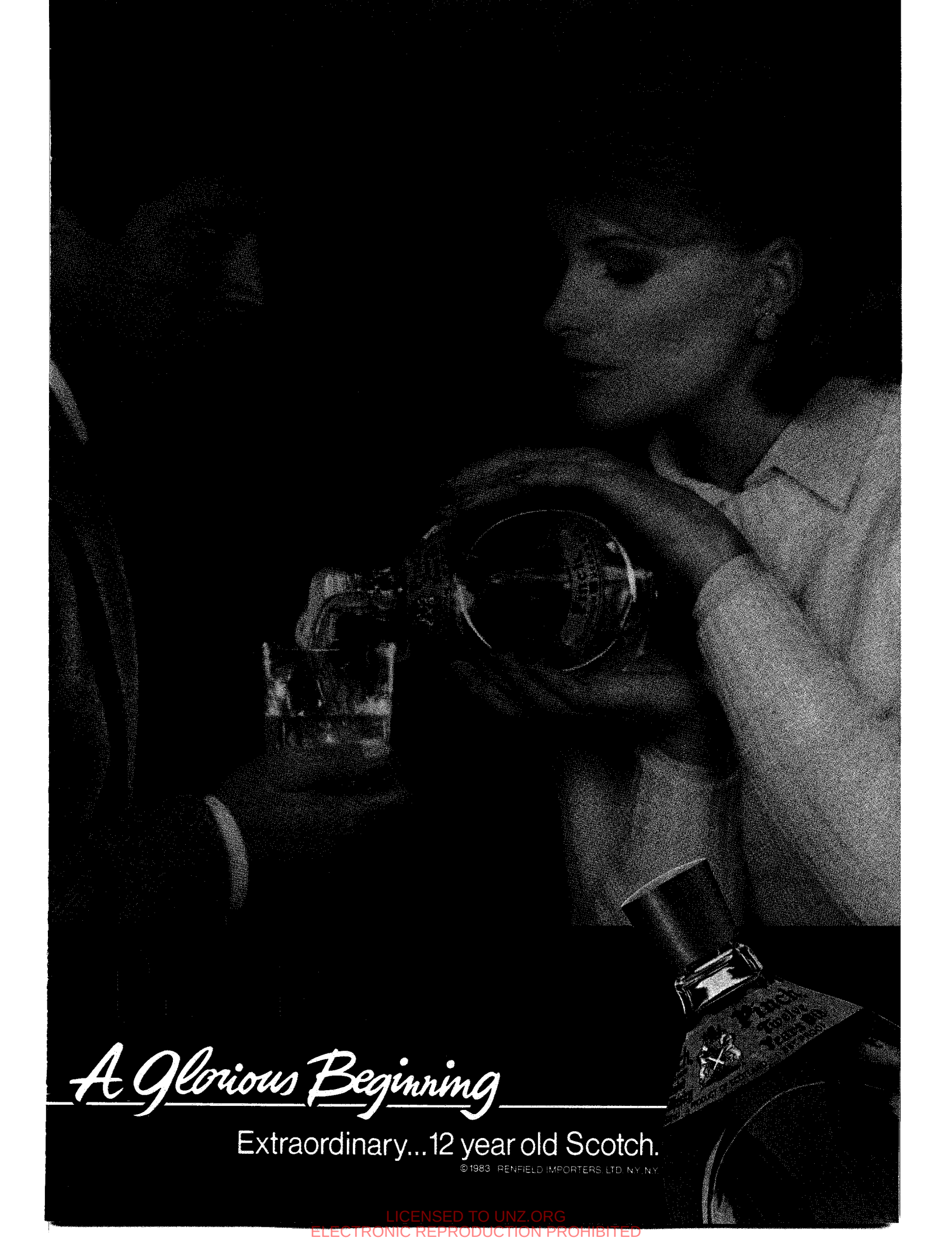
The political cost to him so far seems minimal. In the midst of the investigation, last year, he ran for re-election, raised more than \$400,000, and won 79 percent of the vote in the general election. Likewise, Schumer has hardly been paralyzed in Congress. He remains an active legislator and has emerged as a leader on housing issues, co-sponsoring a bill designed to replace the old Section 8 legislation and provide for future low- and middle-income housing. Still, the ongoing investigation may have already damaged Schumer's chance for higher office. "I used to be mentioned as one of the hot young politicians in the state," he says. "Now who knows?" If Schumer is indicted, the political impact will undoubtedly be even more severe. And should he be convicted, his political career would obviously be over.

Perhaps the only clear lesson that emerges from the Schumer case is the need for standards to govern staff work in political campaigns. By alienating his workers and some reporters—and, possibly, by abusing a common practice—Schumer has helped make himself the fulcrum for the resolution of that issue.

But to have remained under investigation for three years without being formally charged hardly seems fair to him. (To be sure, the process has been drawn out partly because Schumer has fought so hard to avoid an indictment, which would be destructive to his career, even if he were ultimately exonerated.)

Whatever offenses Schumer may have committed, he is also the victim of a Legislature unwilling to set reasonable standards for itself. Ironically, it may only be in response to an indictment and a trial of one of its own that the Legislature will be prodded into taking action.

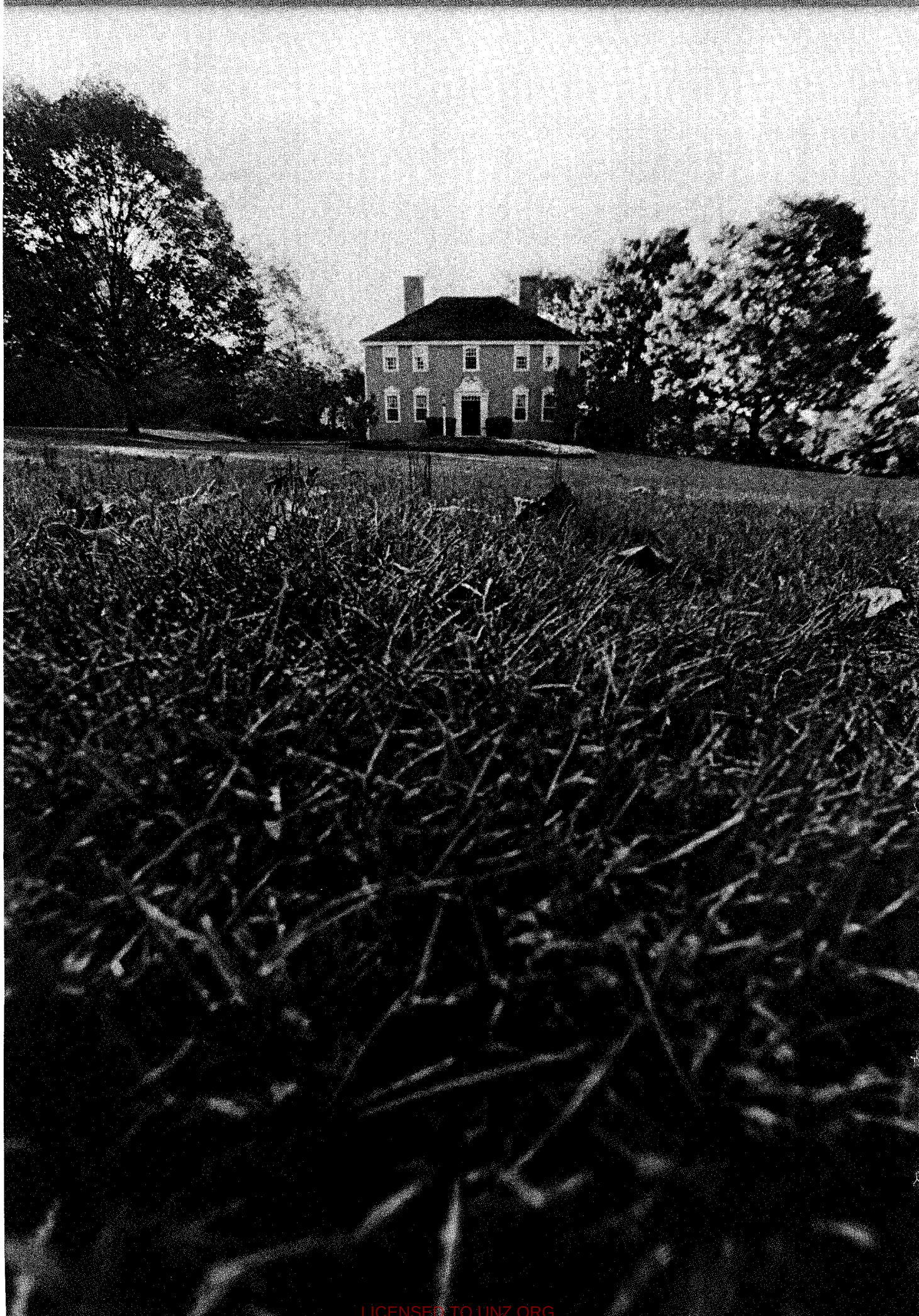
"I'm not sure I believe you can set reasonable standards," says Schumer, "but I'd be in favor if the result would be that others could avoid the quicksand I've been in."



A Glorious Beginning

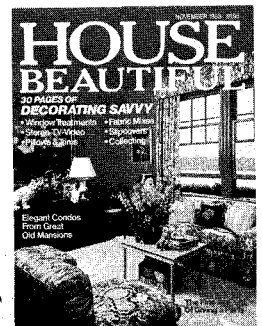
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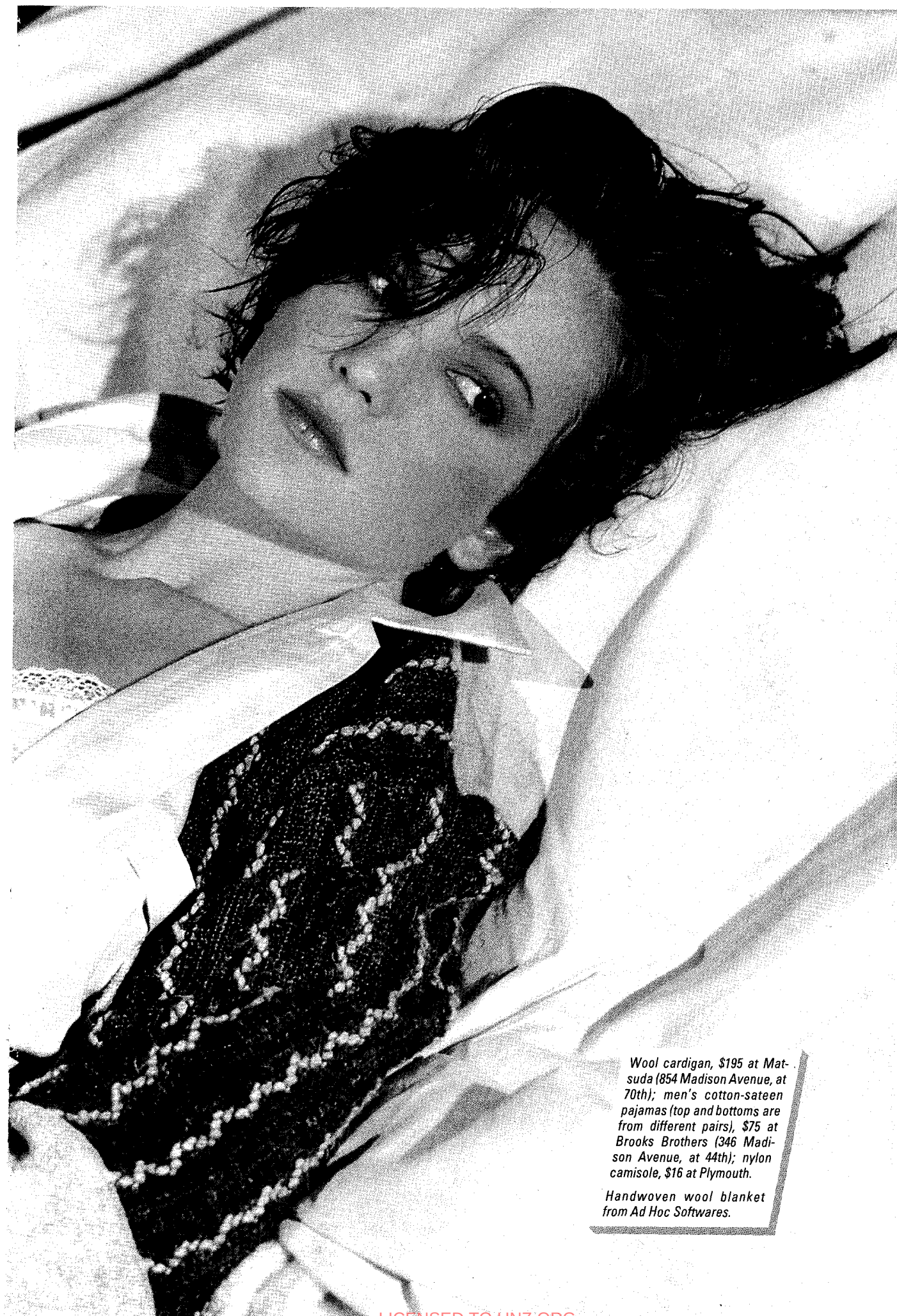
MENTIONABLES

*What to wear under this season's wonderful knits? This season's wonderful lingerie—from delicate silk chemises to sturdy boxer shorts. The total effect—as shown here by New York actress Diane Lane, now filming *The Cotton Club*—has never been more feminine. And getting dressed has never been more fun.*

—Benita Cassar Torreggiani

Photographed by Bruce Weber

*Hair: Didier Malige for Jean-Louis David at Henri Bendel.
Makeup: Bonnie Maller.
Stylist: Ronnie Cooke.
Assistant: Eric Paynter.*



Wool cardigan, \$195 at Matsuda (854 Madison Avenue, at 70th); men's cotton-sateen pajamas (top and bottoms are from different pairs), \$75 at Brooks Brothers (346 Madison Avenue, at 44th); nylon camisole, \$16 at Plymouth.

Handwoven wool blanket from Ad Hoc Softwares.



Hand-knitted mohair-and-wool sweater, \$400 at Stewart Ross/Stone Free (754 Madison Avenue, near 65th); men's cotton-blend boxer shorts, \$9.50 at Paul Stuart (Madison Avenue at 45th); silk long johns by Ripcosa, \$48 at Saturday Night (353 Bleecker Street).



Fifties wool cardigan, \$75 at Joia (1151 Second Avenue, near 60th); one-of-a-kind handmade crêpe de Chine slip for Shu-ba by Holly Lueders, \$450 at Henri Bendel, Samantha Jones (1391 Second Avenue, at 72nd), WifeMistress (1042 Lexington Avenue, near 75th).



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Angora-and-wool sweater by Patricia Roberts, \$945 at Bergdorf Goodman; tricot petticoat by Katy K Designs, \$70 at Fiorucci (125 East 59th Street); cotton briefs by Rocky Mount, \$1.59 at Lamson's; cotton-terrycloth robe, \$265 at Hermès (11 East 57th Street).

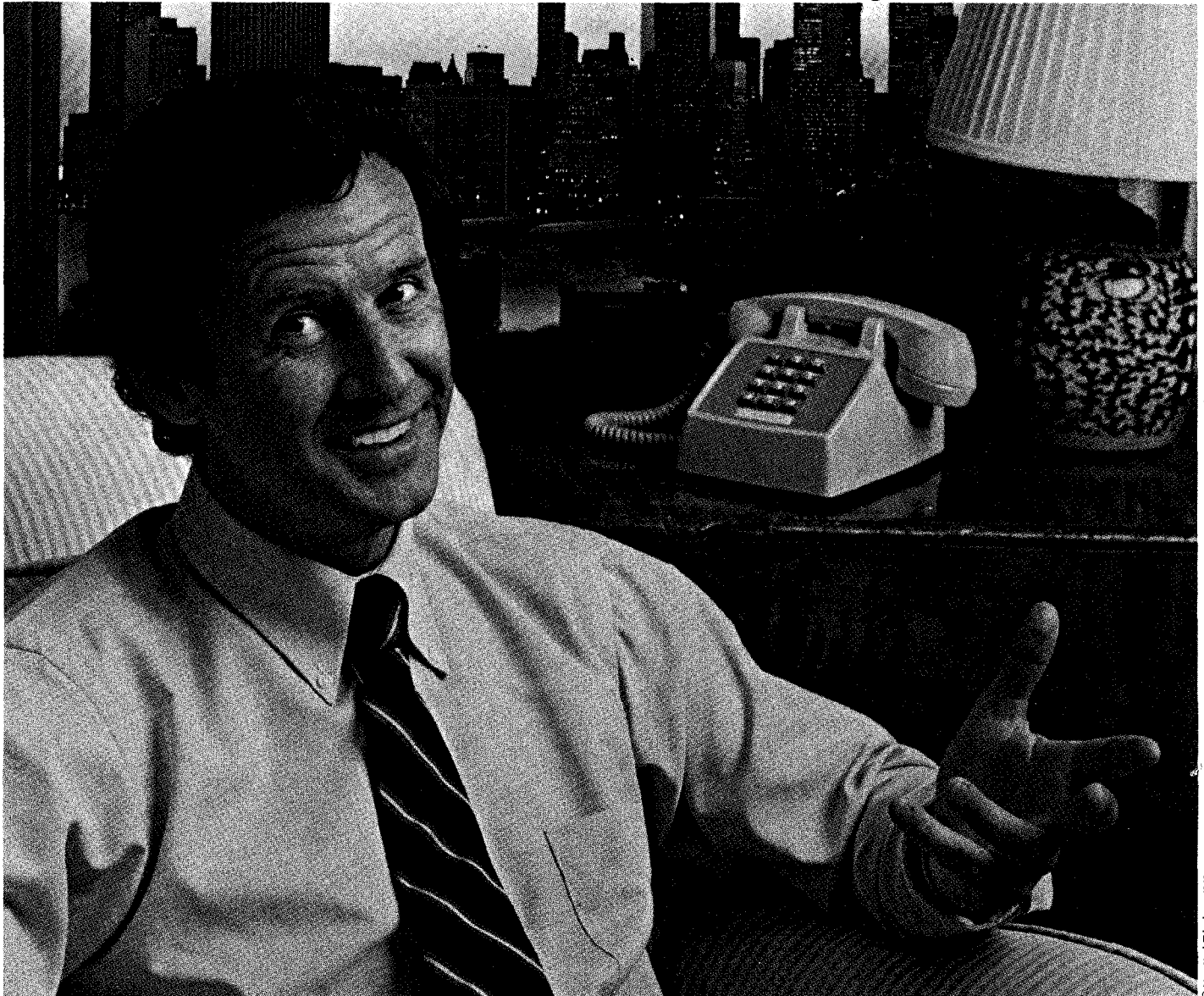
Hand-finished cotton-damask bedding from Pratesi Linens.



Opposite page and left: hooded wool-fleece coat by Rachel Auburn, \$200 at Susanne Bartsch (72 Thompson Street); merino-wool cardigan, \$115 at Margaret Howell (840 Madison Avenue, near 69th); cotton-knit tank top, \$8.50, and briefs, \$7.75, by Calvin Klein, at Bloomingdale's and Bonwit Teller and in late November at Abraham & Straus and Macy's. ■

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BROTHERHOOD WEAK

“...*Brothers*—TV style comedy-drama, laced with slick social comment. *Sound & Beauty*—a provocative duo by Hwang. . .”

THE ASSUMPTION SEEMS TO BE THAT PEOPLE out there cannot get their television big, close, enveloping enough. They want their teleplays on the big screen or, better yet, on the big stage, with their TV favorites cavorting before them palpantly alive. If this assumption holds—and, worse luck, it may—*Brothers*, by George Sibbald, is the answer to that particular prayer. It's family comedy laced with human-interest drama, it's slick social comment along with bittersweet heartstring plucking. There is a mother who has died leaving behind a man and four grown sons mostly at loggerheads, and there is a kidney disease that might be fatal but has a 90 percent chance of being curable with the right transplant. The language is, as desired, raunchier than what you get on television, and there, in the pinkest possible flesh, is Archie Bunker himself. This time round, Carroll O'Connor plays Jim McMillan, a tough, Socialist, Scotch-immigrant labor-union leader, whose youngest son, Tommy, has the disease; but if you think that Jim is very different from Archie Bunker, let me debunk that notion right away. The role would fit TV to at least a T.

What are the problems? Harry, the second and smartest son, left the tight family group to become a lawyer in Boston, married his Jewish boss's daughter, and is now all but ostracized by most of the McMillans despite his efforts to maintain relations. Jim's fanatical blue-collar and union sentiments are slavishly echoed by Earl, the third and only unmarried son, a beefy loudmouth and wench, buyer of expensive cars he can't pay for, and poor worker at the shipyards, kept on only because of his father's clout. The eldest, James, has painfully conquered the bottle and, in time laboriously saved from his labors and family, just finished getting a B.A. in history; his great ambition is to become a teacher. At odds with his father and his values, can he nevertheless afford to change professions? And then there's Tommy, who would also like to leave machine work and set up as a carpenter, but there's his kidney disease, which killed his mother and might also hit others in the family. Which is partly why Harry, the only possible donor, changes his mind about giving Tommy one of his

kidneys; partly, too, he has never been close to his much younger brother, who, moreover, resisted invitations to come to Boston and mix with Harry's fancy friends and family.

But that's only the half of it. During a long night in Tommy's backyard (not to be confused with “the yard,” where most of them work), father and four sons act out any number of TV-drama rituals from intense family loyalty to fisticuffs, from deep-seated resentments to even deeper generosities, from the generation gap to the credibility gap. To make all this come teledramatically alive, a new skeleton must be pulled from the family closet every five or ten minutes, but these skeletons are so puny and numerous as to be more like carelessly discarded chicken bones. The night is rife with rancor but also with jollity—roughly two and a half rancors to one jollity—and the cast goes at it hammer and tongs as if there were only 50 minutes (after commercials) instead of two full, nay, jam-packed hours, not to mention an ample intermission in which to digest the shocks of the first act and steel oneself for the buffetings of the second.

However you may feel about plays of this kidney, the writing is pretty consistently up to the level of *Lear* (Norman, not King), and the acting is the very best kind of TV acting: strong, unambiguous, long-held expressions by the principals in a scene, giving the camera abundant opportunity to come in for a close-up on them, while the actors on the periphery patiently hibernate until it's time for their tight shots. Mr. O'Connor's staging, and all these relaxed intense performances—his, Dennis Christopher's, Pat McNamara's, Gary Klar's, and Frank Converse's—deserve special awards, perhaps Tonys with an Emmy transplant or vice versa. There is good naturalistic scenery by Thomas A. Walsh; down-to-earth costuming (all in the family) by Mrs. Walsh, Merrily Murray; and solid lighting by Craig Miller. The author leaves you, in best series fashion, with two cliff-hangers for each of his characters and freedom to hope everything will come out right. If you wanted to get any closer to television, you'd have to crawl inside the box.



Family man: Carroll O'Connor in *Brothers*.

THE GIFTED YOUNG CHINESE-AMERICAN playwright David Henry Hwang turns his gaze toward Japan in his new double bill, *Sound & Beauty*. The first, and much weaker, play is *The House of Sleeping Beauties*, wherein Hwang conflates a novella of that title by the Japanese Nobel laureate Yasunari Kawabata with Kawabata's own suicide, in 1972. I am not very fond of the fanciful fictionalizing of history—particularly of recent history, whose facts are available—and here the solitary suicide of the aging writer in his studio is robbed of its dignity by being embroidered into a kind of twofold *Liebestod*. I say twofold because Hwang's fictional Kawabata frequents the peculiar brothel the novelist created in his story: a place where old, impotent men can spend *nuits blanches* watching, touching, or just plain sleeping beside young, naked girls drugged into heavy sleep. Thus the old men can combine the afterglow of sexuality with a foretaste of easeful death. And not only does this Kawabata have quaint offstage involvements with these girls, one of whom dies next to him, but he also has an onstage understated quasi-love affair with Michiko, the elderly

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madam of this somnolent bordello, a character almost all out of Hwang, who follows the protagonist into a combination tea ceremony and *Liebestod*.

The sexual part of the story is unwieldy stage material and restricted to suggestion, which is effective, and narration, which isn't. The relationship between Michiko, who first mistrusts Kawabata both as a possible molester of her girls and as a "journalist" who would expose her establishment to the authorities, and the famous writer, an old man who finally finds more eroticism in a crone molded by experience than in blankly comatose virgins, could have been moving stuff in the hands of a playwright with deeper, mellow understanding than Hwang, at 26, could come by. At any rate, the inexperienced mixing of onstage and offstage events dilutes them both, and, what with certain missteps in the staging, deprives us of the heady blend of eroticism and death whose master Kawabata was.

Although Andrew Jackness's multiple brown screens, expertly lighted by John Gisondi, become diaphanous to suggest an infinity encapsulating the here and now, and although Lucia Hwang's Oriental music has the condignly eerie quality (though I could do without the admixture of vocalise), these elements work better for the second play, as does John Lone's direction. In the first, the splendidly self-possessed Ching Valdes is much too young for Michiko and given to swallowing some of her words; Victor Wong, despite a worthy effort, cannot begin to suggest the complexities of genius. The rather vaporous meaning of the play thickens at last into nebulous impenetrability.

Not so in the far better second, *The Sound of a Voice*, which draws its inspiration from Japanese folktales, or movies based on them such as Kobayashi's *Kwaidan*. Here we meet a woman living alone in a forest; she may be a love-starved hermit or, as rumor has it, a demon—in any case, the men who pass through her abode are never seen again. Along comes a roving samurai, bent on killing this witch, but falling instead under her sway. She is gentle yet strong, performing wonders of cookery, horticulture, manual skill—finally even of martial games, at which she reluctantly bests the mighty warrior. Consummated love yields to hurt masculine pride. Though the woman begs the man to stay, he cannot accept her superiority and leaves, at terrific cost to both of them. Oddly enough, *this* play has more of the Kawabata spirit, which Howard Hibbett defined as "The emphasis on the immediate moment, with its memories and desires," and the stringing together of such moments "with the vibrant irrational continuity" of *renga*, "the traditional Japanese genre of linked verse."

The play, whose language is sparse, simple, and penetrant ("I don't consider time when there is no voice in the air: I notice but I don't keep track" or "It takes hundreds of words to explain a single act of caring; with hundreds of acts, words become irrelevant"), is in many short scenes that, part literally and part symbolically, develop the theme of the impossibility of loving, which may be the greatest and most tragic known to art. Unfortunately, Hwang does occasionally slip up: His mosaic seems to lack a few crucial, passionate tesserae, and his ear sometimes fails him—"You being from the city and all." However, John Lone, who richly embodies the man, has directed (helped by Lenore Kletter) with cogent use of various forms of Japanese traditional theater and martial arts, and Lucia Hwang's music is even more subtly harrowing here, as superb as Lydia Tanji's insinuating costumes. The fine décor and lighting are now seen to better advantage, and only Natsuko Ohama, as the woman, fails to rise to the emotional heights. Yet she is so intoxicatingly beautiful, so choreographically graceful of movement—and, in her ultimate passivity, perhaps so Japanese—that she can easily be forgiven. With *The Sound of a Voice*, the young playwright comes significantly closer to perfect pitch.

CHRISTOPHER DURANG IS SUCH A FUNNY fellow that his plays cannot help being funny; now, if they could only help being so undisciplined. In *Baby With the Bathwater*, however, even his humor is slow getting started: The first act skitters by mostly on titters. The second act has more substantial laughs, though seldom up to Durang's best, and the happyish ending seems meretricious. The first act is about bringing up Daisy, a baby of indeterminate gender, whose dad, John, is an unemployed alcoholic, and whose mother, Helen, would prefer to such mortal children as Daisy immortal brainchildren such as *Princess Daisy* or *Scruples*. The parents are joined by a sinister Nanny of mysterious provenance, who eggs Helen on to novelistic heights even as she steals her husband in the kitchen and bullishly turns the bassinet into a battlefield. It is a bizarre *ménage à trois*, and baby should make "Fore!" as it is shot through the air like a golf ball.

But though inept or demented guardians are favorite targets for Durang, young parents and babies do not fit comfortably into his sphere of interest. It is only when the talented but suicidal girl-boy Daisy begins to grow up, and the problems with parents, teachers, and psychiatrists become a two-way street or bottleneck, that the author begins to warm to his existential gridlock. Even so, the scattershot humor tends to

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“...Durang's comedy—laughs without relevance. *Amen Corner*—amen!...”

wander through the play like an amusing amnesiac oblivious of character and situation. Thus lengthy jokes about ASCAP are quite funny, but hardly relevant. And isn't it too bad that in Daisy's confession to his/her therapist, “My parents aren't really evil, and maybe my plan to hire a hitperson to kill them is going too far,” the irrelevant linguistic jab (“hitperson”) should be sharper than the germane psychological joke?

Free-floating satire and rampant absurdism are all very well, but even the wildest play must let its characters grow in wildness and match up mouths with jokes, rather than let the latter come indiscriminately from any lips, indeed any Durang play. It's funny to have Helen write Cliff's Notes for *The Thorn Birds*, but when an actual school is brought onstage, it's not so much anti-as pseudointellectual—Daisy's essay that is practically a suicide note is given an A by the headmistress for successfully blending the styles of Donald Barthelme and *Sesame Street*. The production is visually droll, and there are serviceable performances by Christine Estabrook, Dana Ivey, W. H. Macy, Keith Reddin, and Leslie Geraci. Jerry Zaks's directorial invention tends to flag and revive in unison with Durang's auctorial one. Theatrically, it may be all right to throw out the baby with the bathwater, but only if one did not first, in the writing, throw out the baby and keep the placenta.

JAMES BALDWIN'S ESSAYS WERE ALWAYS better than his novels, which, in turn, were better than his plays. One such play, *The Amen Corner*, has now been turned into a musical, *Amen Corner*, minus the “the,” to put it higher in the alphabetical listings, but with added music by Garry Sherman, lyrics by Peter Udell, and book by Udell and Philip Rose, to put it lower in everything else. I cannot begin to tell you how trite, obvious, graceless, and boring this operation now is—with one stunning exception, about which more anon. This story of the woman pastor of a Harlem storefront church in the early sixties—her struggles with an unruly congregation, an estranged jazzman husband who returns mortally ill after a decade's absence to reclaim the love of his wife and their son, and with son David himself, who wants to strike out on his own rather than play the piano in mama's church—these are all variations on Baldwinian themes expressed more forcefully and flavorously elsewhere, notably in the novel *Go Tell It on the Mountain* and in several striking essays.

Further simplified for the musical version, and without the benefit, as in the original nonmusical Broadway production, of Beah Richards—an actress who brought the right intensity and age to the role of Margaret, the preacher—we now have mostly a sorry bunch of songs by men who previously contributed to that dreary trio of musicals, *Purlie*, *Shenandoah*, and *Comin' Uptown*. The current score scrapes not only its own bottom but all those previous bottoms as well, and there is not a tune in it you would care to hear again, and scarcely a line in any lyric that you *don't* hear again and again and again. In fact, Sister Margaret, about to be deposed from her pulpit, wins back her rebellious congregation by singing at them, nothing else than the line “Rise up and stand again!” so many times that I fully expected them to fall flat on their backs from boredom and never get up again. Instead, they gradually rise, join in singing the magic line, and reaffirm their faith in Margaret and her vocation, while her husband's dead body, unattended by her or anyone else, rots on the living-room couch. If that's what a woman preaching is like, it is, *pace* Dr. Johnson, done rather less well than a dog walking on its hind legs.

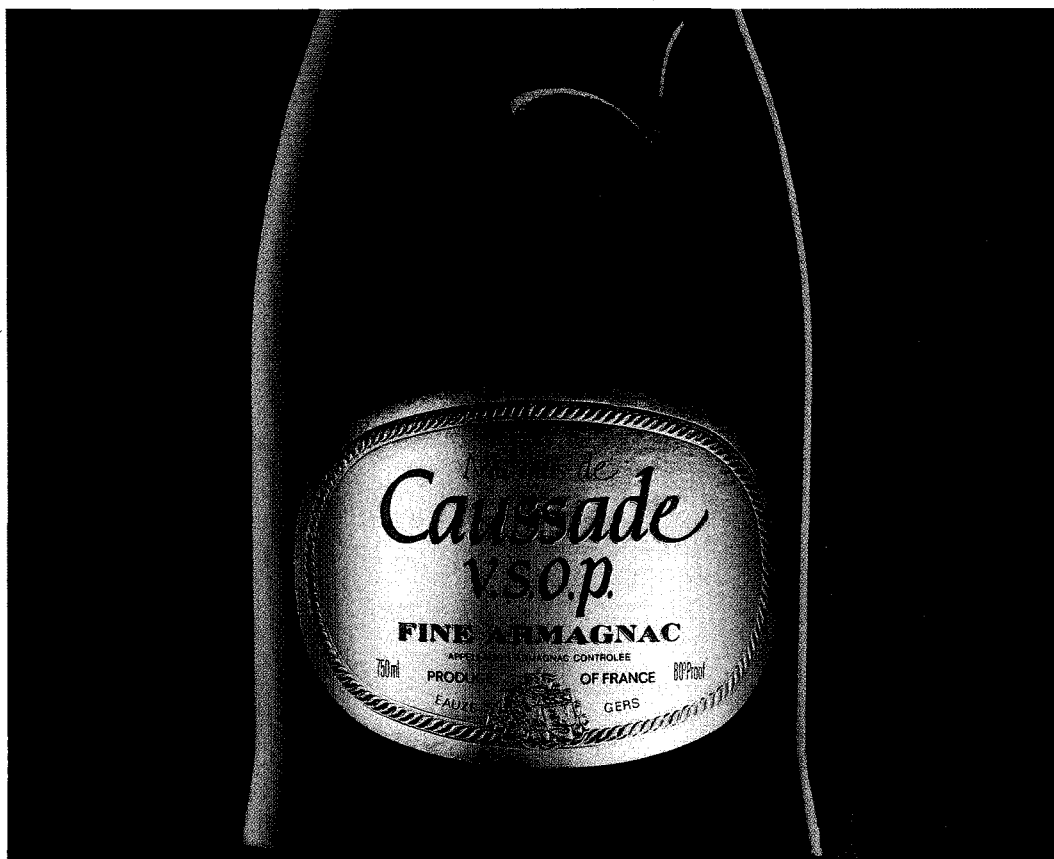
Karl Eigsti has designed his usual uninspired scenery that appeals to producers for coming very cheap. But there is imaginative cheap and unimaginative cheap, and Eigsti's is distinctly the latter, Felix E. Cochren's costumes and Shirley Prendergast's lighting are routine stuff, and Rose, who nowadays always serves as his own director, has directed in his customary plodding manner, except that this time (partly, perhaps, because Luke, the father, is terminally ill) an unusually large number of solos and duets are sung sitting down. Al Perryman's choreography is, to put it charitably, embryonic, and neither Sherman's vocal arrangements nor his and Dunn Pearson's orchestrations are the stuff to make a sitting singer, or audience, rise up and stand again.

Rhetta Hughes, much too young for the part, is nevertheless an adequate Margaret who sings rather nicely. Most of the others do their standard comic, or less than comic, parts acceptably, but there is one glorious performance, Roger Robinson's Luke. He, too, seems a bit too young and vital, and he certainly has no singing voice to speak of. But his speaking voice, movements, expressions, and general demeanor exude intelligence, sensitivity, and the most charmingly persuasive humanity. To say that he makes the show *almost* bearable is to pay him appropriate tribute. ■

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Straightened Circumstances

Most of the time we like our curls, but this sensational-looking hair-straightening treatment may change our mind as well as our profile. The fun starts when sections of hair are combed over plastic panels from Japan (color-coded according to hair length) and solution is combed through. The hair is then allowed to set under heat lamps. (It's when all the panels are in place and we look like an exploding pagoda that we'd have our picture taken for posterity.) The result is two to three months of straight hair. The process should initially be repeated monthly for long-lasting results.

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There's No Business Like Snow Business

Skiwear from the 1930s—wide-cut pants and heavy woolen jackets—is seen today in nostalgic Ralph Lauren ads but not often on real ski slopes. The reason is German ski champion Willy Bogner and his wife, Maria, who revolutionized ski clothes back in the fifties with stretch pants. The arrival of the first Bogner-owned boutique in the United States three weeks ago probably won't revolutionize Madison Avenue (and the ski clothes themselves are available elsewhere), but it will please a lot of Bogner enthusiasts. The Munich-based operation is run today by Willy junior, who is introducing a newer, looser fashion-ski style (racers will stick to their skintight look, and the German ski team at Sarajevo will once again wear stretchy Bogners). But Bogner ready-to-wear is the surprise at the boutique. Well known in Germany but a relative secret here, the sportswear (men's and women's trousers, women's blouses and skirts) claims the finest fabrics (cavalry twills, corduroys, gabardines, silky cottons)—and women get the same superb tailoring men expect. Men's ski pants start at about \$180, women's at about \$100. Jumpsuits range up to \$698. Women's skirts and trousers start at \$150.

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This is not a simple pie. It's a sour-cream-apple-and-walnut pie of such fresh and crunchy generosity, such seriousness, that it's a meal as well as a dessert. Our pieman is Arnold Wilkerson, who's using the kitchens of Curtain Up! restaurant for his pie baking—a ten-inch pie to go is \$16.50 here, \$2.25 a slice as dessert. Dean & DeLuca also carries the pie—an eight-incher costs \$14. In March, Arnold will open the Little Pie Company, but you can't wait. Have the pie now, warmed, with some good strong coffee, such as Starbuck's from Pasta & Cheese. Get a blend of espresso (\$6 a pound) and Colombian (\$6 a pound) and enjoy.

—Barbara Costikyan

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Bough Wow

If your grandmother was thoughtful (and if your cat doesn't climb the Christmas tree), you may still have one or two glass ornaments of old. Some traditional styles are being made again, but none we've seen approaches the 1940s whimsy of Santa in a roadster (\$40), the boldness of a nineteenth-century German kugel globe (\$75), or the delicacy of this nineteenth-century umbrella enmeshed in real tinsel (\$40). The collection is as limited as it is lovely, so we're getting there early. SCHMUL MEIER/Canal Street Flea Market at Greene Street/Sundays/228-3721

Scents and Sensibility

Anyone who has wandered the Rue du Faubourg Saint-Honoré already knows about Jean Laporte *parfumerie*: jewel-green silk walls, black lacquer embellishments, Louis XIV desk, and, of course, delightful fragrances. Anyone strolling Madison Avenue can now be as knowledgeable. Régine Sicart (below) has just brought all this sweet-scented richness to New York in Laporte's first American shop. "Here," says Régine, "it's like belonging to a fraternity." People rush in to welcome her, customers divulge secrets and recipes (a dab of gardenia with a dash of Les Eaux du Grand Siècle). For men there's Céleri, Provençal, and Vetiver in colognes, bath oils, soaps, and aftershaves. For women there are retro scents evocative of the thirties, and a complex fragrance that blends more than 50 essences. For the home, rose-scented sprays for linens.

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SHAMELESS ROMANTICS

"...As writer and composer, Rorem has been growing up, in his fashion, and rubbing some people the wrong way..."

A CAUTIOUS BIRTHDAY GREETING TO Ned Rorem, who turned 60 last month. Music critics tread gingerly around Rorem these days, if they write anything at all other than the obligatory review of a new piece. Even flattering comments have a way of reappearing in the composer's published diaries, where they can sometimes suddenly seem off the mark, if not downright stupid. Worse still, Rorem's prose on nearly any musical subject is generally more thoughtful, stimulating, and literate than what average professional scribes grind out day after day. Most infuriating of all, the man keeps harping on a point nearly everyone in the music world would like to forget: Composers really are more important than performers—even critics. That really hurts.

Small wonder that few birthday tributes have appeared in official forums, leaving the job of celebrating the occasion pretty much up to Rorem himself. The complete Paris and New York diaries covering the years 1951 to 1961 have been reprinted in one volume (North Point Press, \$15), and a new collection, *Setting the Tone* (Coward-McCann, \$18.95), contains more recent essays and a diary update. Performances of Rorem's music in New York this season have so far included a *Whitman Cantata*, which received its premiere during the first annual Gay Chorus Festival back in September, and the 1969 Piano Concerto No. 3, played by Jerome Lowenthal and the American Composers Orchestra in Alice Tully Hall last week. Two song cycles, *The Nantucket Songs* and *Women's Voices*, are on a new disc from Composers Recordings (SD 485). This seems a bit skimpy, but like his senior colleagues, Rorem will probably have to wait at least until he turns 75 before the musical establishment becomes sentimental enough to organize a major retrospective.

"Will Neddy ever grow up?" wrote one testy critic when *The New York Diary* first appeared. That was some fifteen years ago, and by now it must be fairly apparent that Neddy, like the rest of us, was growing up all the time, in his fashion,

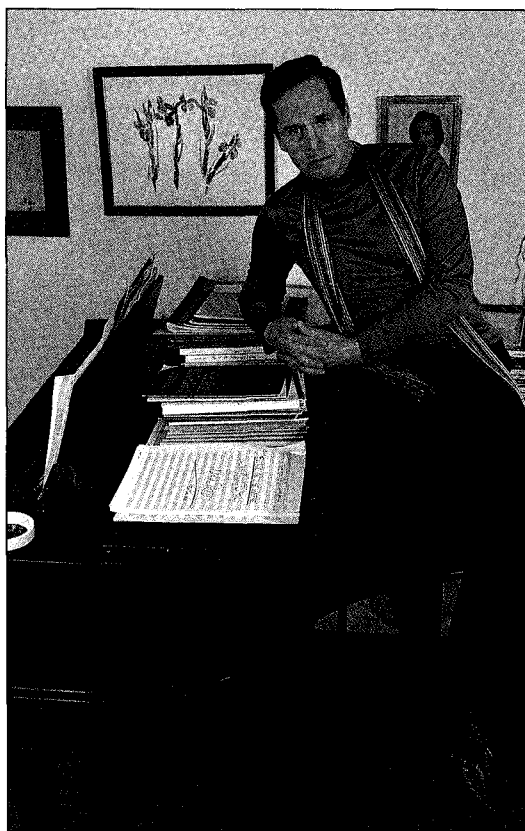
and rubbing a lot of people the wrong way in the process. Back in the 1950s and 1960s, when aloof academics dictated contemporary musical fashions, Rorem had to contend with stern disapproval on two fronts: for writing accessible music rooted in tonality, and for writing about himself with almost painful candor. Both acts were considered frivolous and embarrassing at the time, conduct unbecoming a serious-minded composer. Crusading young critics—the present writer included, I'm sorry to say—took offense. Rorem was perceived as more than a harmless reactionary bucking the tide. Here was a dangerous talent, behaving like a shameless nineteenth-century Romantic, who vigorously sought such distasteful rewards as public notice, understanding, and some financial remuneration for his labors. Following the example of Wagner and Berlioz, he turned to confessional autobiography, no doubt partly out of a need to reach an even wider audience, but also to establish a more receptive con-

text for what was really important, his music.

Today, I suppose, Rorem would be judged a successful composer, if the word "successful" can mean anything in a profession offering such meager compensations. At least he has survived, produced a sizable body of work, won most of the formal honors, kept himself visible, and never compromised. The sneers of 25 years ago have gradually disappeared—we are presumably living in a new Romantic age, after all, and composers are now free to write what they please without the ideological peer pressures of the past. Rorem actually seems on the verge of becoming a respected elder statesman, admired not only for his musical craftsmanship and integrity, which were there all the time, but also for his books, which become increasingly wise and difficult to put down.

I would not like to predict whether Rorem will one day be thought of as a composer who wrote books or as an author who happened to compose. Already, some people will tell you that the music never quite measures up to the freshness, vitality, and originality of Rorem's literary efforts—the creative sparks, they say, have all gone into the words instead of lighting a fire under the notes. Listening to the Piano Concerto the other night made me wonder if that theory might possibly be based on past prejudices or sheer ignorance of the music.

It seems to me that the ways in which Rorem uses words and notes have many striking parallels. The extended essays and compositions are both usually built from related epigrammatic statements or a sequence of pithy aperçus rather than a methodically reasoned, step-by-step development of ideas—if Rorem were not an openly avowed Francophile, this technique would give away his Gallic bias. Only at the end do you suddenly realize that the subject has been covered from just about every conceivable angle, and rather brilliantly at that. The Piano Concerto is a perfect example, unconventionally organized into six short titled movements



Author of note: Ned Rorem, increasingly wise at 60.

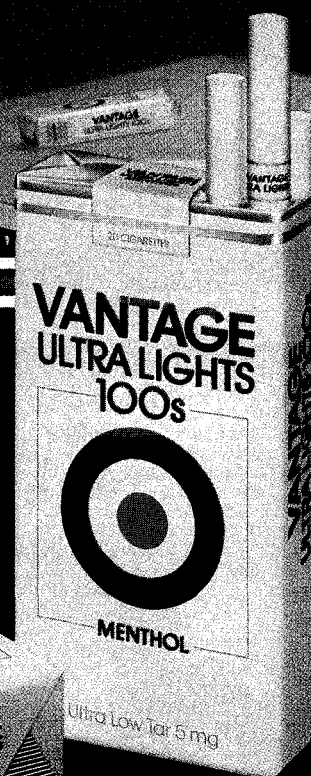
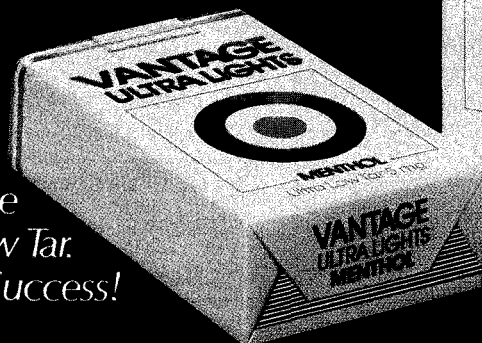
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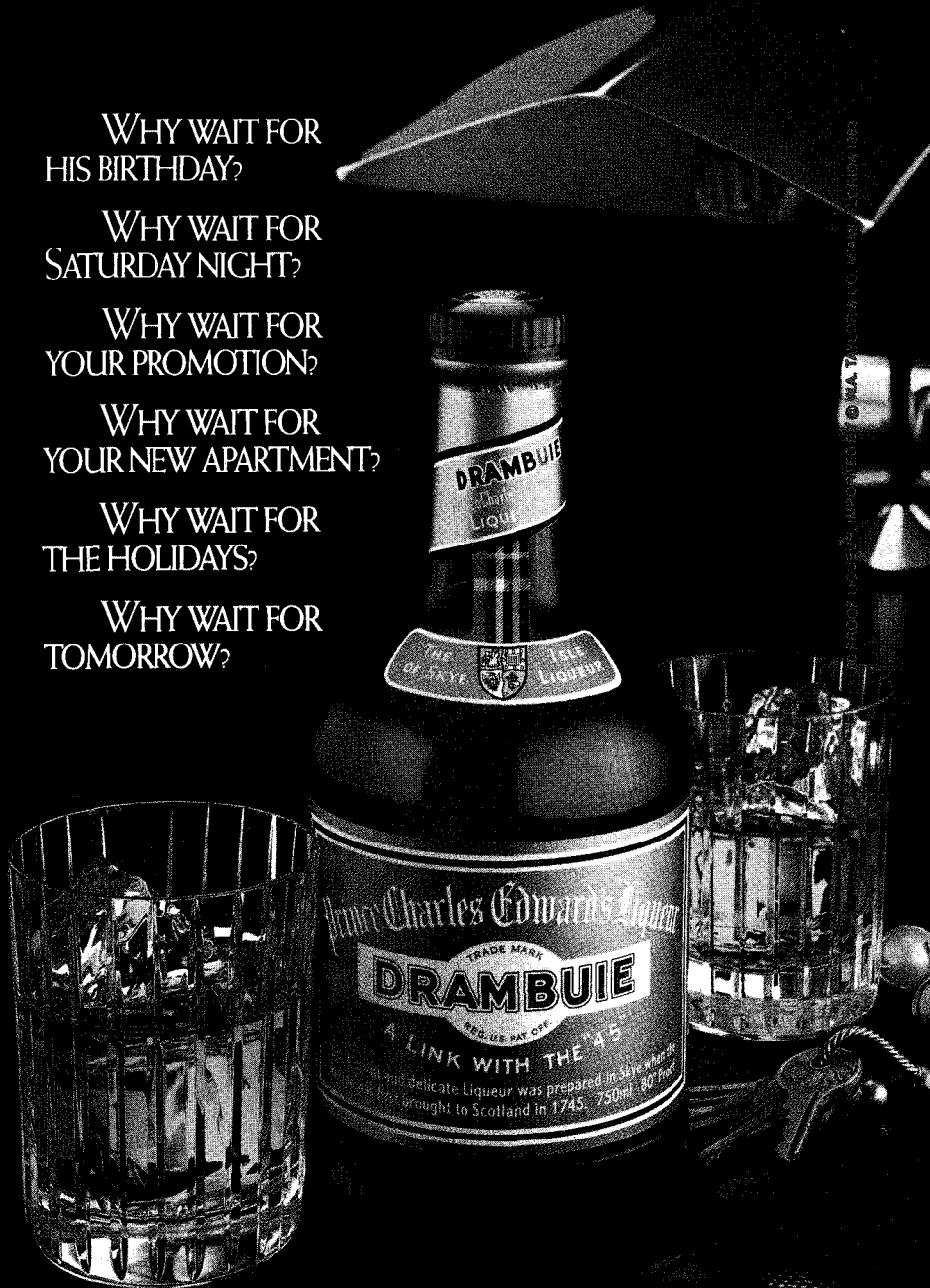
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Decorative elements may mask the underlying seriousness of the Concerto until *Sighs* comes along to give the piece its emotional core, especially when the pianist starts to sing eloquently in the final variations (directions in the score: "right hand large and gold, left hand nice and silver"). The sum of a good performance, and this one more than qualified, leaves the impression of a scintillating interaction between piano and orchestra, precisely articulating moods and actions that never waste time making irrelevant comments. Read any one of Rorem's recent articles in *Setting the Tone* and you will find the same kind of organizational focus and clarity, as well as the same restless mental energy and impatience with smug or easy solutions. As both composer and essayist, Rorem will, I suspect, continue prodding at our consciences and susceptibilities until we have all grown up. Since that is unlikely to happen anytime soon, the music and words to come should be even more provocative, more valuable, and more necessary.

THE METROPOLITAN OPERA'S **Don Giovanni** production has always been regarded as something of a classic. After the first performance, almost 26 years to the day before the present revival, critics enthused over the grandeur and solidity of Eugene Berman's sets, Herbert Graf's traditional but flexible direction, and a cast without a weak link: Cesare Siepi, Fernando Corena, Cesare Valletti, Eleanor Steber, Lisa Della Casa, and Roberta Peters, all guided by Karl Böhm on the podium. "With a *Don Giovanni* of this caliber," wrote Howard Taubman in the *Times*, "the Met fulfills one of the functions of a major opera house: to be faithful custodian of the masterpieces of the lyric theater."

Time passes. Berman and Graf died over ten years ago, the original cast is just a memory, and the Met *Don Giovanni* has become a pathetic shadow of itself. Actually the Berman sets, however many times they may have been repainted, remain the only reminder of a once great production, a colorful evocation of seventeenth-century Seville by day or by night, and cleverly designed to facilitate lightning scene changes. Whatever qualities Graf's staging might have had were diluted long ago, while the current forces consist of virtually nothing but weak links: James Morris's vacant Giovanni, Carol Neblett's raucous Elvira, Roberta Alexander's charmless Zerlina, Edda Moser's pitch-shy Anna, David Rendall's pallid Ottavio, Paul Plishka's buffo-clichéd Leporello, and Jeffrey Tate conducting as if he wanted

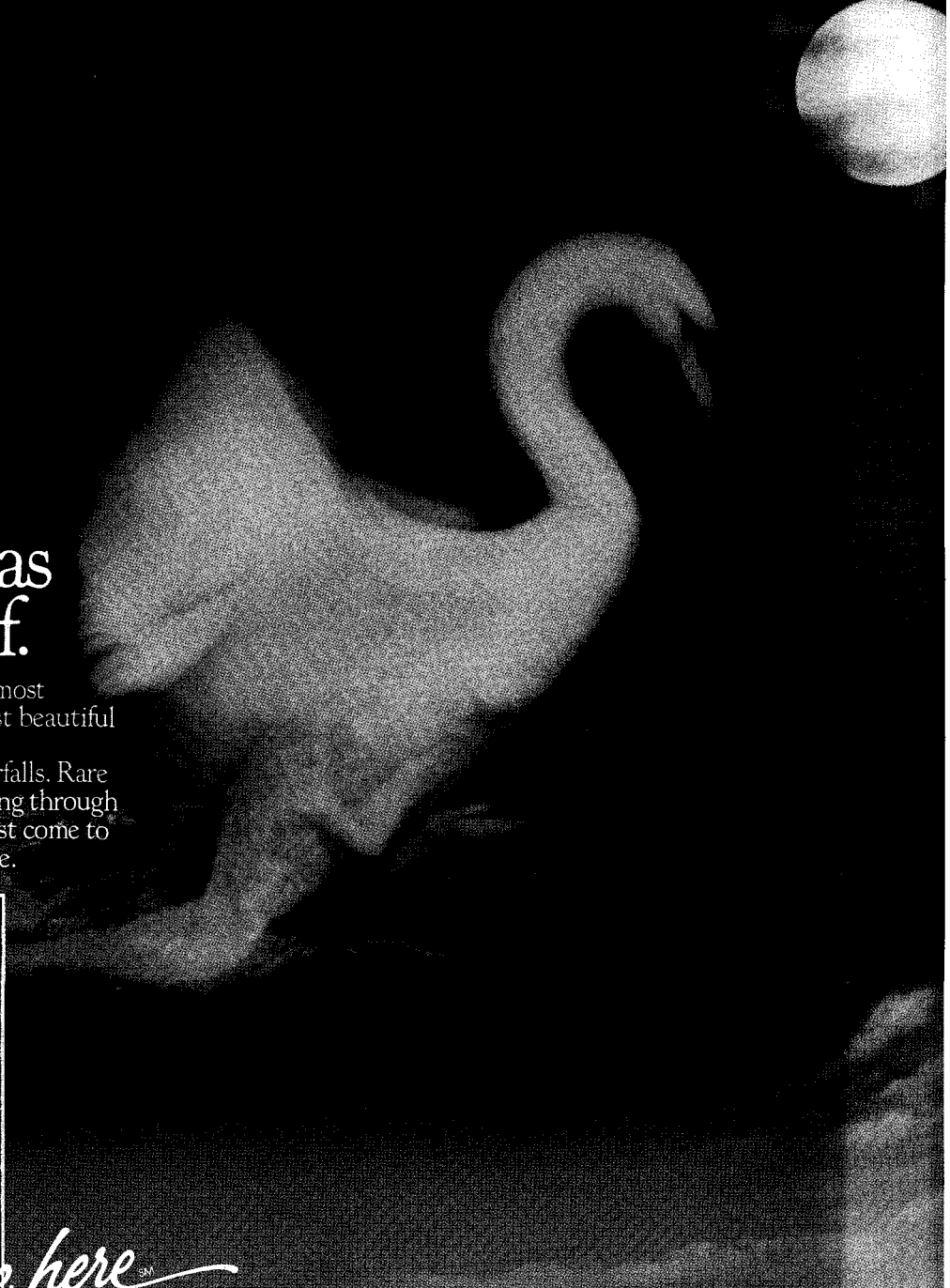
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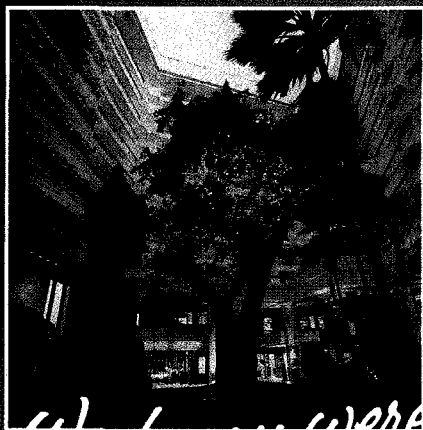
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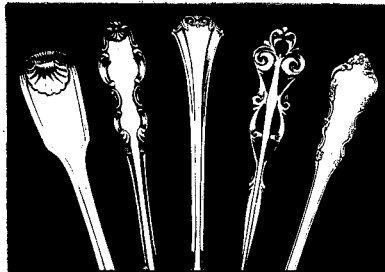
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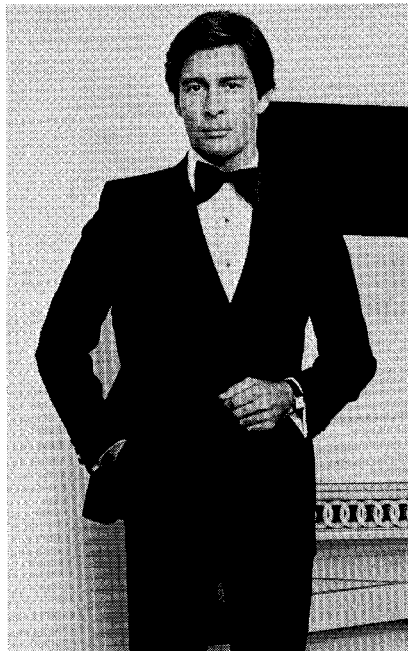
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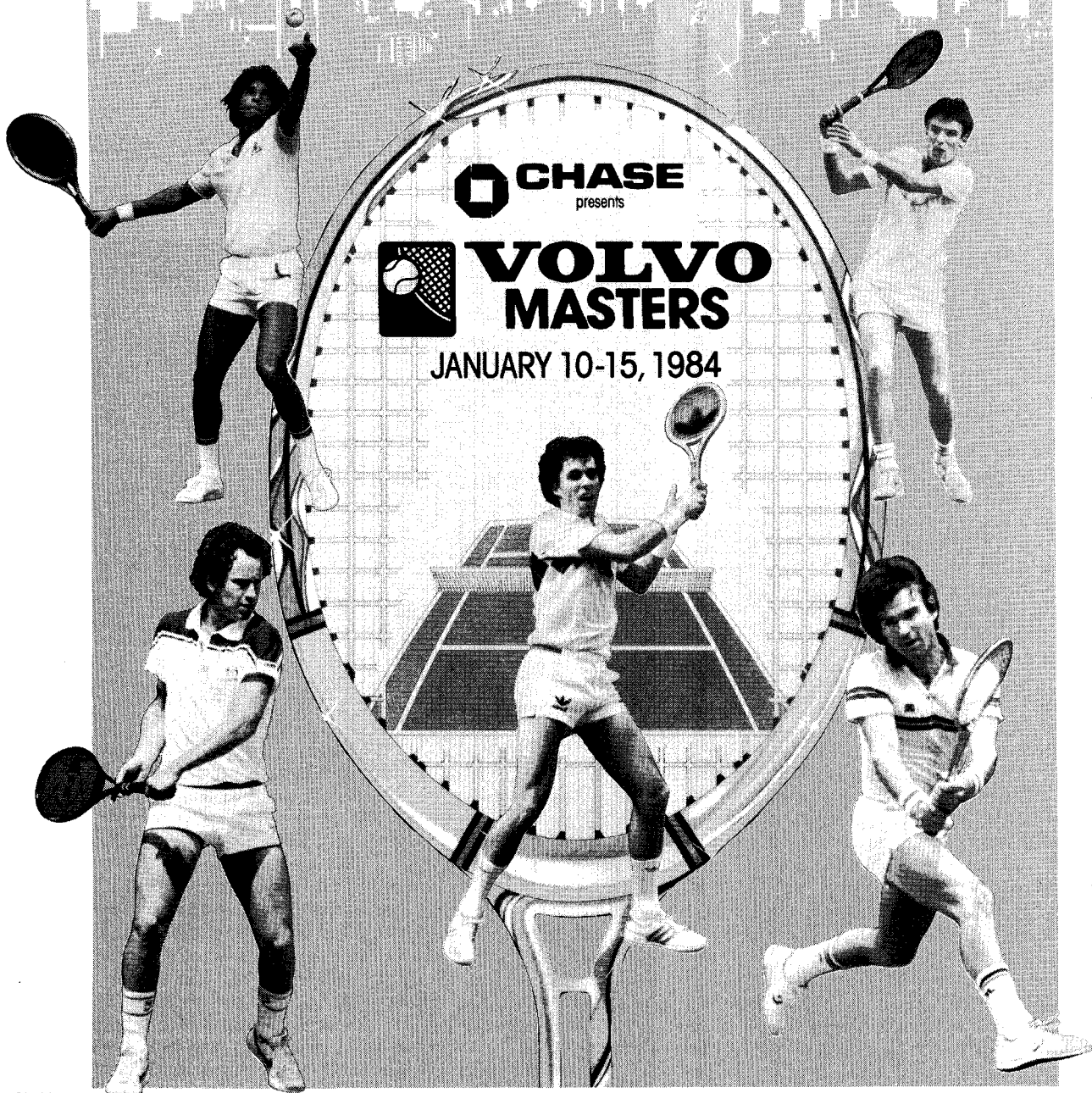
to get through it all as quickly as possible. The first act was enough for me. With a *Don Giovanni* of this caliber, to paraphrase Taubman, the Met fulfills one of the functions of too many major opera houses these days: to hurl anything conveniently at hand on the stage and sabotage a masterpiece.



Met sabotage: Morris as *Don Giovanni*.

SPEAKING OF REHABILITATED ROMANTICS, Richard Strauss is no longer trashed for losing his golden touch in old age, now that the once despised post-*Rosenkavalier* operas have resurfaced to dispel the myth. The latest to be certified as worthy of attention is *Die Liebe der Danae*, a surprise success in Santa Fe two summers ago and warmly received at Carnegie Hall last week in the Opera Orchestra of New York's concert performance. Even this Strauss addict would hesitate to place *Danae* on the same level as *Arabella* or *Capriccio*, but the score has a haunting, bittersweet, autumnal beauty—the entire glowing final scene, *Danae's* renunciation of Jupiter and humble acceptance of poverty with Midas, surely ranks among the composer's most ecstatic inspirations.

Strauss devised murderously demanding music for *Danae*. I doubt if any baritone living or dead has ever sung Jupiter exactly as written, although Roger Roloff coped valiantly after making some simplifications in the vocal line. Rosalind Plowright might be an ideal *Danae* one day if she ever gets her plush but sprawling soprano under control, while William Lewis just squeaked by as Midas. Eve Queler conducted, sensibly pruning away many of the score's weaker pages but leaving the best scenes intact. Despite the variable singing and a few rough sounds from the orchestra, this spirited performance redeemed a flawed but often gorgeous late Strauss opera.



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"...In *Star 80* Bob Fosse hasn't made Dorothy Stratten any more of a human being than the *Playboy* centerfold. . ."

BOB FOSSE'S *Star 80* IS A BITTER DOSE OF medicine, and not the kind that makes you feel good the next day. Lurid yet tedious, grim yet unilluminating, *Star 80* sits badly, a small pool of dark, ill-smelling bile. Using Teresa Carpenter's *Village Voice* cover story "Death of a Playmate" (November 5-11, 1980) as his principal source, Fosse, who wrote the screenplay himself, has reconstructed the brief, miserable career and ghastly death (on August 14, 1980) of *Playboy* centerfold Dorothy Stratten. The way Carpenter and Fosse tell it, Paul Snider (Eric Roberts), a cheap Vancouver hustler—part-time pimp, supplier of girls to auto shows, organizer of wet-T-shirt contests—discovers the beautiful young Dorothy (Mariel Hemingway) in a Dairy Queen, wins her confidence, becomes her lover, remakes her looks, and persuades her to pose nude. He then ships her off to *Playboy*, where a fatherly but vaguely sinister Hugh Hefner (Cliff Robertson), struck by her "freshness" and "innocence," selects her as Playmate of the Month and grooms her for stardom in the movies. Flat broke and dependent on Dorothy in every way, Paul marries his beautiful blonde, but then becomes violently jealous as she moves out into the world and begins to meet other men. When he discovers she's having an affair with a movie director ("Aram Nicholas" in the film; in life, Peter Bogdanovich), he realizes he can't control his creation any longer. He kills her and then kills himself.

This gruesome story might have yielded some insight into the nature of sexual dependence; it might have served as the frame for a vivid portrait of the familiar collaboration between ambitious, pretty young girls and the suppliers of soft-core-porno images and commercial fantasy, a milieu in which Hugh Hefner is king. But Fosse doesn't dig into his subject. He just re-creates the surface of it in a cold, external, and disgusted way. In this version, the world of topless bars, photo studios, and *Playboy* parties is not only cheap; it's lacking in simple vitality and interest. We get the feeling that Fosse despises these people not just because they exploit women but because they degrade something he loves—show business. For Fosse, the *Playboy* flesh market, and the whole cul-



Star couple: Mariel Hemingway and Eric Roberts.

ture that supports it, is in terrible taste; it's beneath him, and we're supposed to think it's beneath us too. But, for a dramatist, that kind of disgust is self-defeating: It cuts us off from the subject; it doesn't let us see how some people get seduced and trapped, and how others (and not just dummies) happily embrace crud as a way of life.

Fosse has committed the complementary mistake of making the doomed couple too simple. Paul Snider is an anguished loser and outsider who thinks that his love for Dorothy justifies any kind of violent, low-life behavior. We know that America is blessed with many such pathological screw-ups, but unless they have more going on inside them than Fosse's Paul Snider does, they still aren't worth putting at the center of a movie. And Dorothy is even less of a character. A sweet, sad, helpless dumb bunny, she seems to have no sense of herself at all. Even when breaking away from the demonically possessive Paul, she parrots what a new lover whispers into her ear. As Fosse conceives them, Paul and Dorothy are more depressing than tragic—so limited that their fate never rises above the level of pathos.

As in *All That Jazz*, Fosse smashes the narrative into hundreds of fragments

and scrambles the time sequences, moving forward, backward, and sideways, so that everything seems to be happening at once. The method is exhaustingly jumpy and off-putting. *Star 80* starts just after Paul has murdered Dorothy. Naked, his face covered with blood, he hoarsely denounces the bastards who won't let him have a piece of the action—now he's shown them—and as Ralph Burns's music reaches into its dooziest registers, Fosse cuts to Dorothy's Playmate poses and then to Vancouver a couple of years earlier. Eventually he brings us back to that bloody scene and fills in the sordid, repellent details, showing us exactly how Paul killed Dorothy and the way he violated her corpse. He makes this the climax and the whole point of the movie—as if the details were what we all wanted to know about.

Fosse keeps slipping in shots of Mariel Hemingway posing coyly, naked or in a lace nightgown, grinning at us over a shoulder, rump raised in the air, and although the stills are in slightly better taste than standard *Playboy* shots (they don't have that orangy glow), they fail to reveal anything memorable about Dorothy. Why keep turning to them? And why bother with marginal acquaintances of Paul and Dorothy's—a bartender,

Hugh Hefner, a Los Angeles housemate—who talk straight into the camera, recounting, after the murder, what they observed of the couple? The characters speak in response to questions muttered from offscreen, but who's supposed to be conducting the interviews? Fosse? Teresa Carpenter? The conceit of a journalistic inquiry isn't even worked out, and the testimony just hangs there in the air, telling us things we can see for ourselves. In this desperately nervous and flashy movie no single scene is sustained long enough for us to understand anything. It's almost as if Fosse is afraid of facing the greatest challenge of directing, the revelation of character.

By starting the film with the murder, Fosse fixes our impression of Paul as a sadistic madman from the beginning, robbing the character of his surprise, his true horror. Even for audiences familiar with Dorothy Stratten's story, this is bound to be a disappointment. When one gets caught up in a narrative unfolding in chronological order, one inevitably hopes that characters will somehow elude their fate. After watching young people fall in love, we would experience a lover's violence as a terrifying force. Yet the way Fosse has structured the material, he reduces the violence to lurid spectacle rather than using it dra-

matically. Knowing what we know, everything we see of Paul—his hideous clothes, his lies, even his initial love for Dorothy—seems less the elements of a mysterious nature than the outward aspect of his essence as a murderer. When he sticks a tiny knife into a high-school football player who has insulted Dorothy, the act doesn't shock us as it should (this greaseball is *crazy*); it merely confirms what we've already seen.

Eric Roberts is a serious actor, and he tries hard to make Paul's desperation sympathetic, but I think the performance is a failure nonetheless. The thin, silent-movie-star mustache that Roberts has grown emphasizes his large, moist lips in a way that's almost ludicrously erotic; he's more than greasy, he's positively wet with creepiness, and pretty hard to look at. Roberts opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. I once heard a tenor trying to sing as a baritone, and after a while my vocal cords began to ache in sympathy. That's how Roberts sounds. He's intense, and utterly sincere, but everything he does is on the same level, and so he becomes monotonous. Mariel Hemingway's sweetness is monotonous, too. As Judith Rossner pointed out in her article on

Star 80 in the November issue of *The Movies*, girls who pose nude for *Playboy* and show up for parties at Hefner's mansion cannot be considered entirely innocent. But that's the way Hemingway plays Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. We keep looking for some signs of what's churning around below the surface, but in vain.

Over and over, Fosse returns to those centerfold poses. No doubt he's trying to say that photographing women this way and selling the pictures to a slaving male public is a form of murder, that the click of the shutter and the click of the shotgun are both the same thing. Yet the terrible thing about *Star 80* is that Fosse hasn't made Dorothy Stratten any more of a human being than *Playboy* did. Brimming with righteous anger, he serves her up on a platter, all juicy and golden, her tail in the air.

In brief: PETER DUFFELL'S *Experience Preferred ... but Not Essential* chronicles the adventures of a meek young woman who spends the summer waiting table at a Welsh resort. The movie is little more than a concentrated version of a British TV show (a sort of "Downstairs, Upstairs"), but its decency and gentle wit are charming.

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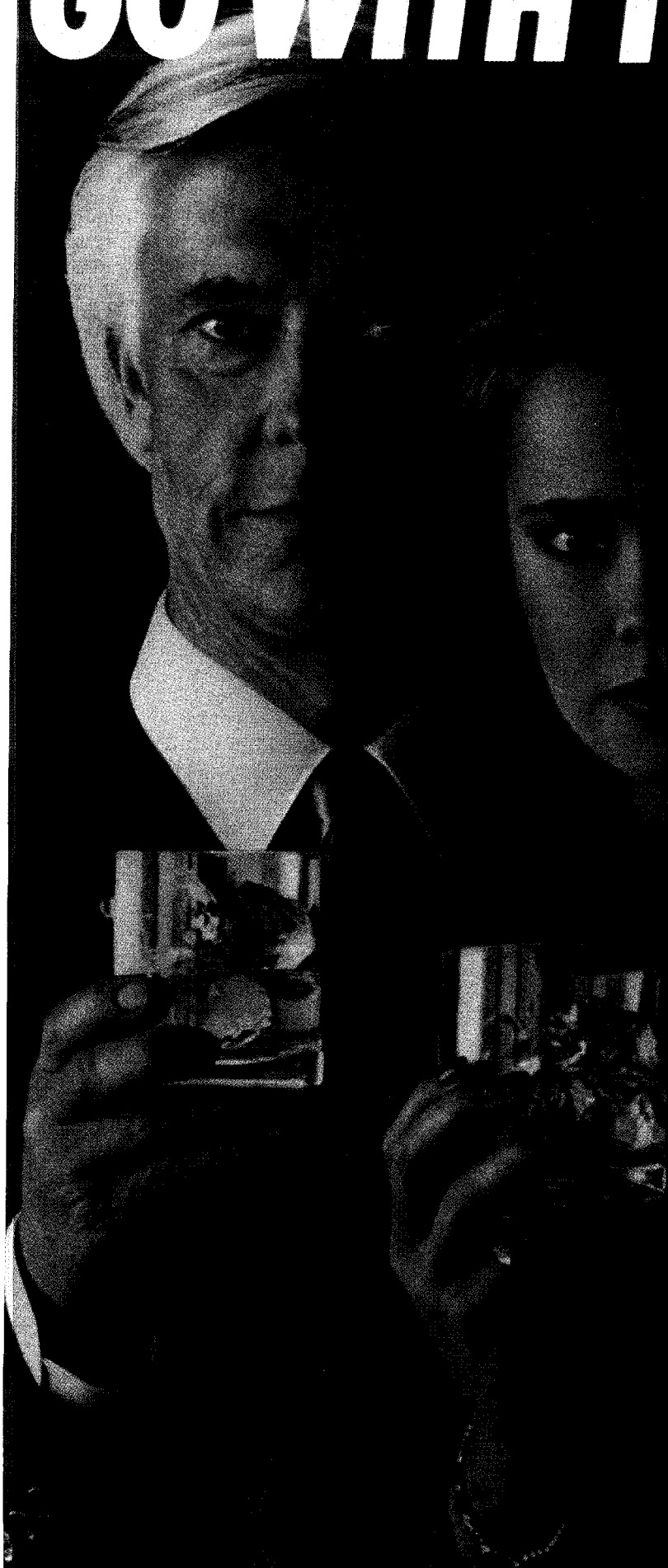


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ENTERTAINING ANGELS

"...Edwin Denby was what every writer on the arts dreams of being—a journalist with a poet's perceptions. . ."

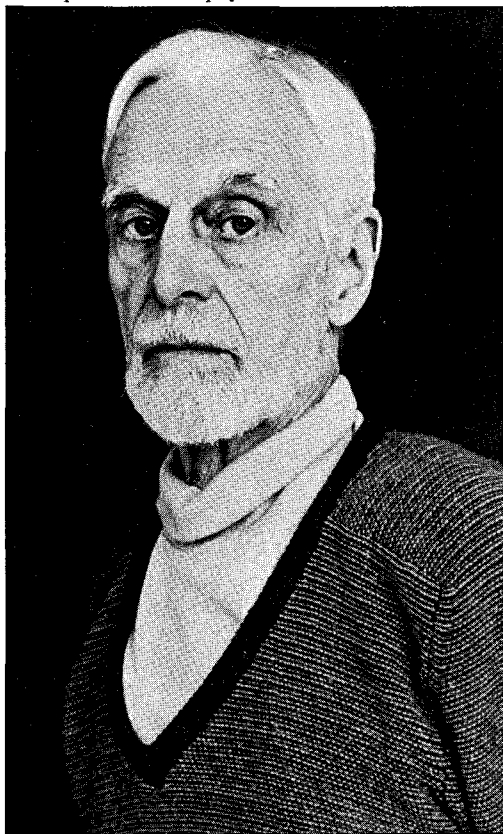
ALTHOUGH THE NEW YORK DANCE SCENE is at its height, the first, mild days of November found many artists and fans taking time to honor the late **Edwin Denby**. An exhibit at the Dance Collection of the Lincoln Center library (which remains on view through November 23) and three convocations evoked the modest man with the incandescent imagination who was poet, performer, and irrefutably the best dance critic of them all. Denby would have been much at home in the audiences that filled first St. Mark's Church, then the library's Bruno Walter Auditorium, for the tribute programs—some his intimate friends, some casual acquaintances, some strangers, but all, as he characterized the type, susceptible to poetic suggestion through dancing.

Denby, who died last summer, did his dance writing for *Modern Music* from 1936 to 1942, for the *Herald Tribune* for the next three years, then for a catholic selection of journals through the early sixties. With the passage of years, his ephemeral subject matter has receded from view—dancers and ballets vanish, choreography that lasts suffers a sea change—yet the aptness and illumination of Denby's commentary only intensify. The two collections of his articles, *Looking at the Dance* and *Dancers, Buildings and People in the Streets*, constitute a bible for dance fans and dance writers. With few exceptions, the most gifted contemporary dance critics cite Denby's work as their primary model. Why?

He was what every writer on the arts dreams of being—both poet and journalist. He approached a performance with a reporter's objectivity, eyes and mind open. This lack of prejudice enabled him to be as understanding of exotic ethnic forms and revolutionary modern dancers as he was about his familiar subject, classical ballet. It also helped him to recognize, early on, the unique style Balanchine was forging with the New York City Ballet; his chronicling of that work has become an essential part of dance history. Denby's accounts of what he saw engage the reader through their disarming lucidity. A few ambitious essays on style amid the performance reviews lead the reader through intricate aesthetic arguments with a simplicity of

expression that is downright seductive.

In everything else—perception, imagery—he must be classed with the poets. For him, dancing was "the formal world of civilized fantasy." It was not that he saw more keenly than most others, though he did, but that, as Jerome Robbins said in his remembrance, Edwin saw differently. Life on and off stage—Denby is always relating dance to its pictorial and psychic sources in the



Denby: For him the world was always new.

ordinary world—is viewed from extraordinary angles in his writing. He was with the artists, too, in being a divine innocent, the being for whom the world was always new, and full of wonders. His metaphors are original, shocking sometimes, true. The uncanny way they bring a dance phrase, a dancer's look or manner home to the reader is described in a line from a Denby sonnet: "And when once it's pointed out, you've practically seen it."

Denby speaks with such an authentic voice, you can almost come to know the

man from his work. The formidable intelligence is evident, and the unswerving integrity, as well as the benign outlook that tempers them. Those who had the good luck to know Denby personally found him a magically stimulating presence; even a casual encounter drew from you your keenest thinking, your utmost grace. Of course artists, great ones, counted themselves his friends; it was revealing to see how many disciplines

were represented by the speakers and performers at the tributes, among them the poet John Ashbery, the composer Virgil Thomson, the painter Alex Katz, the photographer and filmmaker Rudy Burckhardt, and of course the choreographers—Merce Cunningham, Jerome Robbins, Paul Taylor, Douglas Dunn, Lucinda Childs. The speeches—informal, anecdotal, and elegant—naturally expressed admiration, but most of them emphasized the small, intimate encounters that mean love.

Pictures told a lot, too. Zany Burckhardt films starred an energetic, agile Denby with a lusty sense of fun. The Dance Collection exhibit shows us the man we knew lately—the preternaturally frail body, the sharp, aristocratic features, the piercing, luminous gaze. We see him in a typical domestic idyll—on a country porch at night, chatting companionably with his cat—and, just as typically, walking solitary down a deserted New York street in a derelict's any-old-clothes. The show also takes us back in time, to the man with the hauntingly sensitive face who lolls against the graffitied

base of a monument, and back farther to the Harvard dropout who trained as a dancer and managed, in a tawdry cabaret routine, to look like Fred Astaire. And it reminds us that Denby never lost his gift for whimsy. There, in shaky block capitals, is the note he left a housemate shortly before he died: PLEASE WAKE ME. I MADE A RESERVATION FOR TWO TO FLY ACROSS THE SOUTHPOLE TONIGHT. HAD FORGOTTEN. EDWIN.

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dance world convened at the Cathedral of St. John the Divine for a service honoring **George Balanchine**, who died last April. The proceedings included Scripture reading by the New York City Ballet's co-founder, Lincoln Kirstein; a performance of the Mozart Requiem by the City Ballet orchestra; and Russian anthems sung a cappella. It was a program that aimed for classical restraint and rather overshot the mark. One longed for some of the raw emotional charge present in Balanchine's own choreographic meditations on death—in the turbulent, baroque imagery of his setting of Tchaikovsky's *Pathétique* and of Don Quixote's last moments.

The most moving part of this memorial was the procession—proud and sorrowful—of company ballet masters and ballerinas of several generations, who followed the ecclesiastics, and an unassuming leaflet distributed to all comers. Its austere cover page gave just the choreographer's name and dates (he was an exact contemporary of Denby). Inside there was not another word, merely five photographs: the child Georgi Balanchivadze in the uniform of St. Petersburg's Imperial School of Theater and Ballet; the romantic-looking young man Kirstein persuaded to emigrate to America; the choreographer chatting with Stravinsky, his greatest collaborator; Balanchine and Suzanne Farrell in performance as the aging visionary, Quixote, and his inspiration, Dulcinea; Balanchine in 1981, supervising the *Pathétique* ballet, his aquiline profile emerging from the engulfing dark as he stretches out his arm to a young girl dressed as an angel whose huge wings soar heavenward. The story of a life.

FROM THE SUBLIME TO . . . WILLIAM FORSYTHE'S *Square Deal*, commissioned by the **Joffrey Ballet**, recently in residence at the City Center. Forsythe is so young—33—he must think he is doing something new; the prospect fills him with self-importance. This half non-dance, half anti-dance work employs a record number of the devices that have been new in the last several decades, and does so with a portentous air and specious chic.

Through Jennifer Tipton's lighting, the stage becomes a fathomless cave of darkness, pierced by blinding beams often aimed at the victimized audience. (Doesn't anyone remember Merce Cunningham's *Winterbranch*?) The space is variously partitioned by swiveling, traveling panels that receive projections and conceal or frame moving figures. (Alwin Nikolais, of course, was doing this before Forsythe was born.) The percussive accompaniment, by the choreographer and Thomas John, incorporates voices reciting a fractured script of anxious queries and instructions concerning the

movement scenario (a postmodern ploy) and judgmental commentaries on same, meant to mock the critics.

I mention the dancers belatedly, because that is evidently how Forsythe thought of them. We have a handful of women in ghastly chemises, their male partners in evening dress, and lovely, long-stemmed Charlene Gehm as a Bunny. Spouting the dialogue, they attend an event that lies somewhere between a nightmarish cocktail party and rush hour on the I.R.T. Leslie Carothers, minimalist-pure in a black leotard and ballet-pink tights, imperturbably does her *enchainements* in their Dexedrine midst. (See Twyla Tharp's *Deuce Coupe*, 1973.) Menacing to begin with, the atmosphere escalates inevitably toward the hysteria and violence that are Forsythe's trademarks.

When the curtain fell after some 35 minutes of this tedious, disagreeable stuff, there was a flimsy contest between a few dozen boozers and cheerers, but for the most part the audience did its New York-apathectic number. Poor Forsythe, he did so want to cause a sensation.

Gerald Arpino's new *Italian Suite* looks like a piece of fluff at first, but once its hectic pace calms down, you begin to see the good in it. The adagio, based on Patricia Miller's exquisitely legible backbend, has thematic integrity. And the piece as a whole interchanges the dancers prominent in its six sections so as to trace a touching little love story—so unobtrusively, you imagine it's your own discovery.

The Joffrey didn't strike gold with its new productions this season, but it is developing a superb roster of dancers. For the first time in many years, one can be confident that though the departure of stars like Rebecca Wright and Gary Chryst may have meant the end of an era, it was not the end of the world. After several years of crisis and regrouping, during which a young talent might vanish almost as soon as it had been recognized, we now see the steady growth from bud to bloom.

Leslie Carothers, whom one noticed first for her pinup charm, has acquired fluency and with it, authority. Gentle Charlene Gehm, who used to be the shyest dancer onstage, is learning to dazzle. Carole Valleskey has harnessed her exorbitant energy so that it no longer seems freakish but part of a radiant personality. Their male counterparts—the boyish Philip Jerry, the fiery Luis Perez—are equally gratifying, particularly in the dramatic roles that extend their range. As usual, there is a plethora of gifted newcomers: Kim Sagami, supple as a willow branch; the brilliant Jodie Gates; Elizabeth Molak, sultry and confident; and Edward Morgan, a grand-scaled man who moves softly. His smile alone can make you happy.

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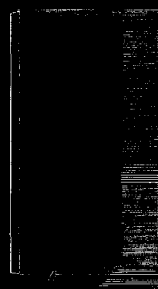
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ITALIAN FANTASIES, NEW YORK FACTS

"...Paladino has brought his ghosts to full-fleshed life; the best of the Americans are the least ambitious. . ."

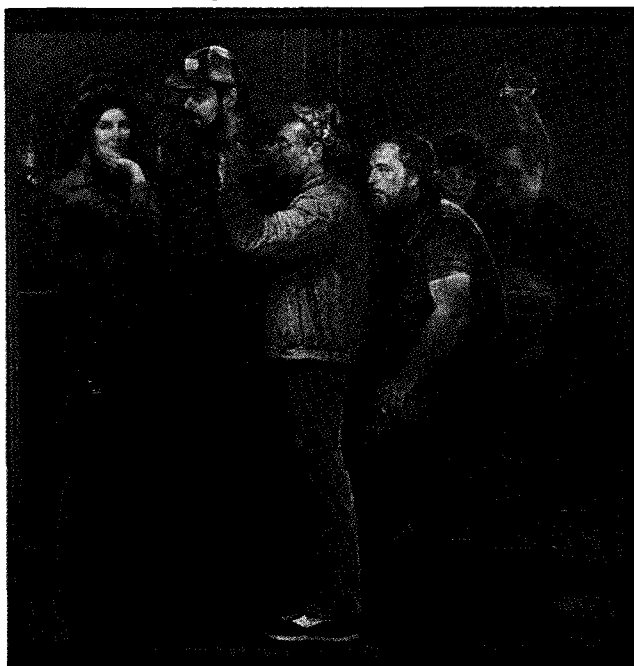
WHEN YOU THINK ABOUT THE STATE OF the world—the disintegration of governments, the economic collapse of the developing nations, mayhem in the Middle East, the continuing threat of atomic apocalypse—it's astonishing that American art remains so aloof. We just don't feel as vulnerable as, say, the Europeans, who persist in producing artists with anxieties that seem genuine and overwhelming. At P.S. 1, in Long Island City, is a big traveling show of the best-established contemporary German painters—Anselm Kiefer, Georg Baselitz, A. R. Penck, and the like—who introduced Americans to the troubled mood of present-day Europe. The Germans we have seen many times already, and there seems to be no reason to belabor the finer points of their style, except to note the absence of a kind of irony Americans accept as commonplace. I would rather move on to the show of paintings by **Mimmo Paladino**, who has not yet acquired the lofty stature of either the Germans or such fellow Italians as Sandro Chia and Francesco Clemente.

Paladino first appeared in New York three years ago with strange, nearly empty, haunted canvases that looked promising but unfulfilled. Since then we have seen little of him. His solo show (at Sperone Westwater Gallery) thus comes as something of a surprise. His formless anxieties have by now evolved into dense, tangled, nightmarish paintings that give him a good claim to serious attention here.

Paladino's ghosts emerged, literally, out of the empty fields of abstract painting. His first show here included about a dozen canvases, each covered in a chalky expanse of white, red, black, or blue pigment. From this ocean of crusted paint protruded kitschy objects—skulls, a cone, rocky promontories, and other things diverse and unnameable. I don't know whether he meant them as metaphors, but if he did, they could easily seem like fragments of the past (his own, or his country's) that

force their way through the tritest conventions of contemporary painting.

Paladino has now brought his ghosts to full-fleshed life. The empty fields of paint have disappeared, and the skulls have filled out to become long, lean figures with grotesque faces and spooky dispositions. The figures have the blank stares and columnar bodies of Etruscan tomb sculpture. Here and there are fish,



Things as they seem: Ann Leggett's *Friday Night at Chick's Bar*.

or dogs, or gargoyle-like creatures. Sometimes there are structures made of logs, painted red like a cardinal's robe and stuck onto canvas in the shape of a cathedral. And as though Paladino were determined to mix artistic myths with cultural ones, some of these "Etruscan" figures also look vaguely Cubist. Didn't Picasso, after all, borrow the forms of African sculpture when he invented Cubism?

For the Italians, the past will not stay entombed. It protrudes into the present, insisting all the while about the power of myth in forming human cultures. These paintings have more going on in them than anyone might be willing to untangle. For one thing, they speak to the jumble of images that is modern culture. For another, they insist that gargoyles and demons intrude even into a

scientific age. I'm not sure Paladino always retains control of so much complexity—he still seems to be groping. There are bronze sculptures here that show fewer signs of hesitation. Simpler, stronger, and spookier than the paintings, they are in fact quite beyond the ordinary. In one, a wall relief, two figures with gaping eyes stare at us like the embodiments of Edvard Munch's bad dreams. They are accompanied by a soft creature with blank eyes (a baby seal?) and a ghostly animal's horned head. In the second sculpture, a bronze boat is upended, as though it were sinking into the floor of the gallery. Flattened into its bow is a dead-looking figure with matted hair. Astride the boat stands a tall, mythic Etruscan god, a vengeful Neptune with spear in hand. None of the other Italians has done so well with sculpture. Paladino's mishmash of mythology and modernism works best in the round. (142 Greene Street; through December 6.)

THE INTENTIONS OF THE 25 artists in "Painting New York" are far simpler. They want to describe what they see in front of them: Manhattan, in its many guises. But if their ambitions are simple, the task is not.

Georgia O'Keeffe once observed that New York City eludes an artist; none of the men of her generation could capture its spirit. Though O'Keeffe herself was more successful, her truism remains true even now. This city is far too restless to be a good subject: It simply won't sit still, and it won't disentangle itself from its façade. But artists try for a likeness anyway.

Steven Miller, a curator at the Museum of the City of New York, put together the selection, and it's clear that his intentions were modest. He meant to gather as many different responses as the city can elicit, and in that he has succeeded. He has rounded up realists of all persuasions, from genre painters to photo-realists to modernist-realists like Yvonne Jacquette, whose nighttime aerial views of the city are a strikingly

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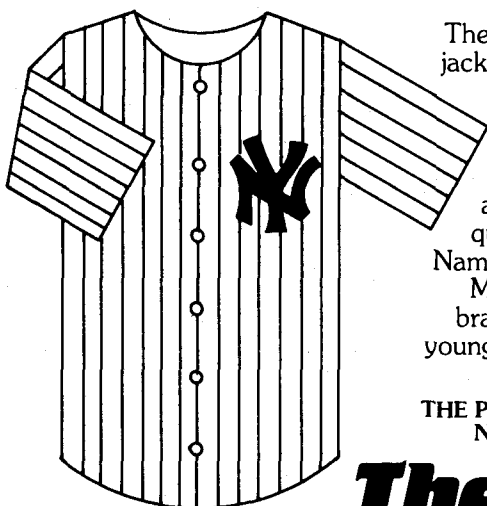
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abstract departure from the other work here.

Miller's 25 artists take the city's appearance mostly for granted. You'll find no broad conclusions here, and not much interest in the reality behind the façade. The mood is stolid acceptance—that old American belief that things are as they seem. With those quibbles aired, I found myself liking this show. Miller has a good eye for the small task neatly accomplished. The best works here are often the *least* ambitious. Frank Mason went up on his roof one evening at sunset and made a quick oil sketch of an orange-and-purple sky and the dome of the old Police Headquarters; this landscape in miniature has the freshness of a plein-air sketch by Gérôme. Thomas Loepp went down to 17th Street and Tenth Avenue to paint the elevated-train tracks of an old manufacturing district, and found just the right mix of steely green-grays, shadowy purple-grays, and the pale-salmon hues of old brick. And Ann Leggett, who frequents Chick's Bar, in Long Island City, asked the other habitués to pose for a group portrait. She has lined them all up at the bar and wreathed them in the robust umber shadows of Franz Hals and the Dutch genre painters.

I was also touched by Nedra Newby's diaristic *Murder on Clinton Street*, and Harvey Dinnerstein's *Fire in Babylon*, in which a black woman in a burning building clutches a threatened baby. Max Ginsburg has done a witty study of rushing subway commuters. Philip Sherrod limns Times Square in a flash of gaudy colors. Nobody in "Painting New York" solves the larger problems hinted at by the title, but almost everybody gives it a good try. (Fifth Avenue at 103rd Street; through April 1, 1984.)

NEITHER HUMBLE NOR PROUD, Terence LaNoue is simply a very good artist who goes on year after year making very good paintings. Those in his newest show, at Siegel Contemporary Art, are just a hairbreadth more elegant than their predecessors. LaNoue starts with bare linen, then covers it with cast rhoplex, paint, rope, nettings, and so on, turning the surface of the fabric into a kind of relief topography in which you can see meandering "rivers" and square "fields" and the linear pattern of "roads." Everything within the quotation marks is also an abstract motif that contributes to a dense, atmospheric earthiness in the paintings themselves. LaNoue claims an interest in the scarification marks and tattoos of some African tribes, and in non-Western art in general. But the references neither augment nor diminish the impact of the paintings, which are crusted with a kind of geological history that is entirely their own. (24 West 57th Street; through November 19.)

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Sounds/Cynthia Heimel

CELTIC ROCK

“...Richard Thompson blends Irish, Welsh, and Scottish melodies with modern, jauntiness-in-the-face-of-heartbreak lyrics. . .”

I WAS SICK OF ROCK 'N' ROLL—BORED TO death with scrawny, mascaraed English persons pirouetting around my TV set, yet equally irritated by Neanderthal heavy-metal morons. I had settled down to a comfortable, premature old age with Willie and Waylon when Richard Thompson came into my life.

It was at the Half Moon, a great, sweaty south-London pub riddled with burnished wood and brass, with a big music room in the back. A hot and horrible room crammed with swaying revelers, each drinking eight pints of bitter at once, each looking, bright-eyed and expectant, at the stage, waiting for Richard Thompson to appear.

Which he did, along with several ex-members of Fairport Convention, his alma mater. A skinny, bearded, big-eyed guy with a guitar. Big deal. Then he started to play and sing, and he didn't sound like anybody else! Not David Bowie! Not Bob Dylan! Not Elvis Costello! Not even Lou Reed!

His guitar playing was more than technically brilliant; it was touching. All too often when I hear guitarists—good guitarists—they sound as if they'd been too busy down in their basements practicing for the last twenty years. They don't play to communicate; they play to impress listeners with their licks. Perfection

without feeling. But Richard Thompson oozed soul with every chord.

Hand of Kindness, Thompson's latest album, has made that crucial megaleap into English and American consciousness. People who had never heard of him in Fairport Convention (the late-sixties folk-rock group that drew heavily on British traditional music), let alone his later solo efforts and records made with his now ex-wife, Linda Thompson, have become fanatics.

Call his music Celtic rock 'n' roll if you want—you will hear echoes of Irish, Welsh, and Scottish melodies that date back to at least the Great Plague. But on *Hand of Kindness* you will also hear modern, jauntiness-in-the-face-of-heartbreak lyrics, lots of jazzy overtones, and that wonderful thumping rock-'n'-roll backbeat we don't hear enough.

Critics have been heaping on the praise: *Shoot Out the Lights*, last year's album with Linda, won awards from *Rolling Stone*, the *Village Voice*, and *Stereo Review*, and appeared on top-ten lists in the *New York Times* and *Time*. *Hand of Kindness* should do even better. “Tear-Stained Letter,” my favorite on the album, brims with sprightly saxophones, mournful Cajun accordion, guitar solos that reach under your ribs and tickle your heart, and zippy lyrics:

“My head was beating like a song by the Clash / It was writing checks that my body couldn't cash.” The title song is soul-wrenching; “Two Left Feet” is merry silliness—listen yourself.

“According to the *New York Times*, folk rock is back,” I told Richard Thompson while he ate eggs at the Gramercy Park Hotel.

“That means I'll be washed up in about six months,” he said sadly.

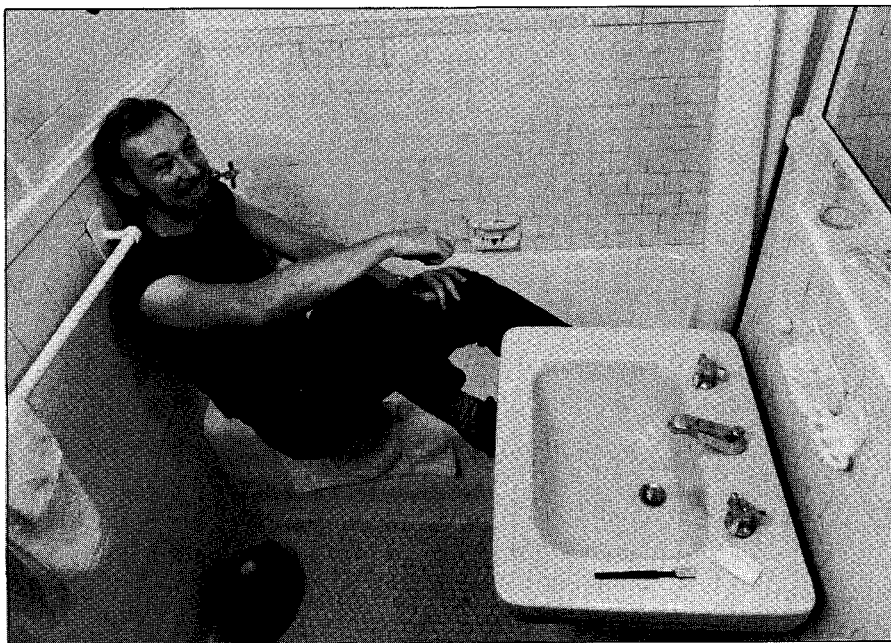
He seemed all soft and quiet that morning, and, unexpectedly, he stuttered. Just a little. There had been no stuttering the previous night on the stage of the Bottom Line, where the Richard Thompson Big Band (Simon Nicol on guitar, Gerry Conway on drums, Pete Zorn and Pete Thomas on saxophones, Alan Dunn on accordion, Pat Donaldson on bass) had played to a packed house of cavorting groovers.

Thompson was born in London, has Scottish roots. Dad played guitar in a police dance band; Mum can sing exactly like Vera Lynn and looks a bit like her, too. Granddad's brother had a dance band in Scotland during the twenties. Thompson started playing guitar when he was nine, while listening to Presley, Holly, Jerry Lee Lewis, and Django Reinhardt.

He was a founding member of Fairport Convention in 1966, at sixteen, and was at first influenced by the soft, Los Angeles folk sound of the Byrds. But some innate race memory brought him back to his roots, and ever since, Thompson has been drawing on the musical resources of the British Isles. Which, if you were to ask him, is why his music seems so original compared with the immensely derivative sounds on radio today.

“Musicians these days have learned music almost without style,” Thompson said. “They assume a style maybe for one album. I meet musicians in L.A. who say to me, ‘I think I'll do an African thing on my next album.’ They just don't know what to play!

“And it's very hard to innovate if you don't know musical history. If you don't know the past, you're doing something that's total regurgitation, and you get into this rock-'n'-roll rut of self-perpetuating boredom. Heavy metal can't create anything new, because



Thompson: “I'm just trying to have a good time.”

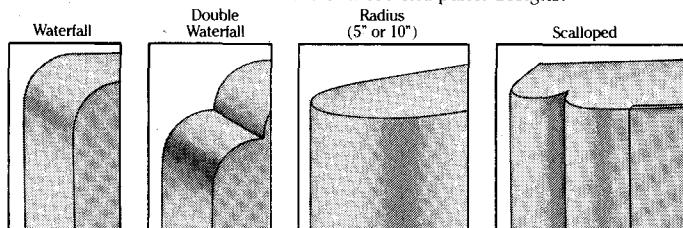
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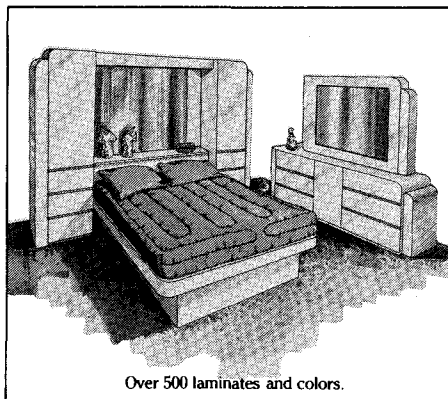
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there's no tradition to draw from. New Wave is all derived from David Bowie and Roxy Music—it's posers' music in a sense, and no longer an interesting pose. Me, I'm just trying to have a good time."

Trying to have a good time, the Richard Thompson way, does not mean getting stoned. He used to indulge, but has decided he prefers simple trouble.

Or so he says. I don't buy the "simple trouble" business for a second. This is a very complex man, busily searching for answers, roots, keys—a seeker who will tell you one of those dry, clever English jokes one minute and the next minute be explaining the hallucinatory nature of reality. He is a Sufi, a follower of the mystical, purist form of the Muslim religion; he speaks of quantum physics in affectionate terms. This is no reconstructed hippie wimp.

His lyrics are either dense and sad or cleverly goofy, mainly the former. He seems to be exorcising the demons of a tortured emotional life. For example, these words from "A Poisoned Heart and a Twisted Memory": "Whatever I say is in a book / Whatever I do there is someone there to look / You just can't shake a man / The way that I've been shook." This guy is no day at the beach.

Hand of Kindness has received virtually no airplay, because radio and TV music video are formatted by people who stick with safe music from the big labels (Thompson is on tiny Hannibal). Risks in the music business are not meant to be taken. Yet, against the odds, Richard Thompson recently played to sellout crowds in 26 cities, and the Bottom Line added an extra night.

And what a night that was. The first two evenings had featured dancing nymphets, spiky-haired youths, studious types, and a sprinkling of old hippies. The third night was serious business. Record-company executives, filmmakers, editorial assistants sent by their bosses, cocaine dealers, groupies, famous musicians, professional social climbers. The word had filtered down—Richard Thompson was happening.

The expectant vibe reached the stage—the sax players madly tried to top each other, and Thompson became positively chatty at the mike.

"This had them jiving in the aisles in 1640," he told the Bottom Line crowd. "Yes, there was music before Def Leopard! Before even blenders!"

A famous keyboard player tried to jump on the bar and dance. "No synthesizer!" he shouted. "No drum machine! My God, what's happening here? I think this is *valid*."

But a younger member of the audience was not pleased.

"Louder!" she cried.

Simon Nicol, the guitarist, grimaced into the lights. "If it's too quiet, you're too young," he shouted.

Give A Friend The Other Side of New York.

NOTHIN' BUT THE DOG IN ME (TREBAY, P.67)

the village VOICE Making Up Is Hard To Do By Jon Hoffman (Page 14)

The Best off Broadway

The Winners (P.45)
Mark: *Thous the Season* (P.44)
Heimel: *A Night at the Obies* (P.44)

On the Waterfront
A Summer Guide to Getting Wet (Page 29)

Mondo Canoes
J. Hobertan Goes Beyond the Dolls (Page 49)

A Wild and Crazy Guy
Vanegas Threatens the Advanced Industrial World (P.39)

Beyond the BLT
Jeff Weinstein on the Ideology of the Sandwich (P.59)



THE MUSIC MAKERS (A JAZZ SUPPLEMENT, P.65)

the village VOICE Behind the Westway Probe Wayne Barrett on a Sham Investigation (P.4)

What Billy Martin Really Said
By Geoffrey Sobot (P.39)

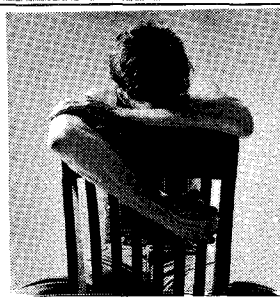
Praisingsong for Sap
Raja Charles on Charles Sapienza (P.37)

77's Racing Hypocrite
Tom Caron Reviews 'Buffalo Bill' (P.61)

Syll-as Camouflage
Scausing Toward 40 By Elaine Louis (P.47)

Roberto Duran's Redemption
By Jack Newfield (P.20)

HEARTSICK
Fear and Loving in the Gay Community
BY RICHARD GOLDSTEIN (PAGE 9)



A GOOD BODY IS MADE NOT BORN (TREBAY, P.19)

the village VOICE The Battle over Home Computers And Other Stories from the Village (P.19)

The Mickey Mouse Story
A Ballad for Americans
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By Bill Martin (P.40)

NAT HENTOFF: THE RIGHT NOT TO READ (P.6)

the village VOICE Einstein on the Beach Rights Ideas for Summer Education (Supplement, P.69)

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By John Hoffman (P.41)

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By Ron Wizenand (P.23)

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Sara Davis on Race (P.20)

God's Little Wife
Geoffrey Sobot (P.39)

Special Pleasings
Elia Kazan's South on Broadway (P.11)

Non-Academic Questions
Walter Kershner, Edward Said

WHERE THERE'S SMOKE, THERE'S PROFIT (CONASON, P.5)

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Books/Anthony Burgess, Ann Arensberg, Peter Devine

ONCE UPON A TIME IN THE EAST

“...*Shame* is a fable of Pakistan, but the truth about the horrible modern world is not best conveyed through fairy tales. . .”

Shame, by Salman Rushdie. Alfred A. Knopf; 319 pages; \$13.95.

ONE IS NOT SURPRISED TO SEE IN SALMAN Rushdie's postface to his new novel an acknowledgment of gratitude for a subvention from the Arts Council of Great Britain. *Shame* is the kind of novel that needs a subvention, being subtle and difficult, not the stuff of which best-sellers are made (though, seeing what has happened to the subtle and difficult *Name of the Rose*, one cannot be sure). As his previous novel, *Midnight's Children*, was about the generation that was born at the time of Indian partition, *Shame* deals with the first fruit of that partition, or parturition—the Islamic state of Pakistan. Rushdie, born in Bombay, was carried on the trek north to the new land. He now lives in London, where he has become a sort of scourge of the British in a masterly English that owes more to Bellow and Sterne than to E. M. Forster (whose *Passage to India* may be regarded as the primary stylebook of most Indian writers, a parallel to the situation of D. H. Lawrence's *Kangaroo* among Australians).

When Walt Disney prettified the Grimm story of Snow White, he had to leave the horrific ending out. The wicked queen is invited to the wedding ceremony, but at the end of it red-hot iron shoes are clamped to her feet, and she has to dance in them till she dies. Reading that, how seriously can we take it? It is fairy-tale violence, which is not like real mugging, terrorism, and Argentinean torture. The brief history of Pakistan has known plenty of violence, but since Rushdie has elected to give us a kind of fairy tale, we are in no doubt as to how to respond to its fictionalization. Thus, members of a savage tribe rape an engineering team that has come from Karachi to its territory, and the outrage is specified with such statistical exactitude that we have to laugh (18.66 violations per person, 13.97 anal, 4.69

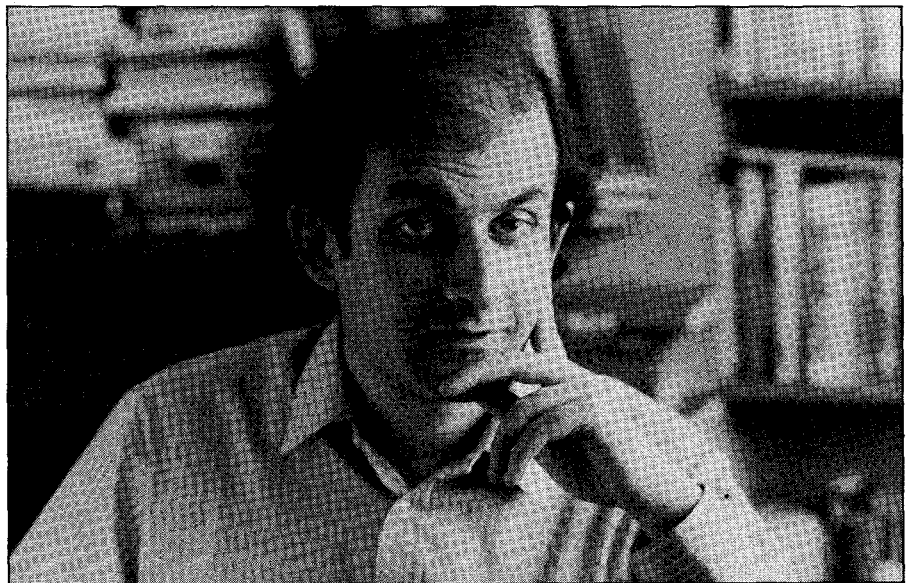
Anthony Burgess is the author of *A Clockwork Orange*, *The Malaya Trilogy*, and *The Enderby novels*. His most recent books are the novels *Earthly Powers* and *The End of the World News* and a collection of essays, *This Man and Music*. Ann Arensberg is the author of *Sister Wolf*, which won a National Book Award for Best First Novel.

oral, “before slitting one hundred per cent of the expert gullets”). The fact is that Rushdie exhibits a kind of narrative schizophrenia. There are really two authors—one a Westernized novelist in London exile, the other a traditional tale-teller in the Oriental mode. These come into conflict and create problems of credibility.

The fabulist can get away with any-

a British official in uniform. The novelist, as opposed to the fabulist, swears that this actually happened. But as we have taken in so many lies as fabular truth, the assurance seems a bit otiose.

The novelist's voice makes direct reference to Zulfikar Ali Bhutto and Zia ul-Haq; the fabulist's voice garbles these true historical figures into Iskander Harappa and General Raza Hyder,



Rushdie: A Westernized novelist and an Oriental tale-teller.

thing. The near-hero, Omar Khayyam Shakil, has three mothers and no known father. One of the women characters gives birth to twins and then, exactly one year later, triplets and then, exactly one year later, quadruplets and . . . The cretinous heroine, Sufiya Zinobia, is a kind of custodian of the shame that everyone in the narrative should but does not feel, and she turns into a shame-crammed demon. And one should feel shame for what? For every item in a Rabelaisian catalogue that includes cheating at cards and “throwing one's wicket away at the crucial point of a test match.”

This kind of play effectively vaporizes the *gravitas* of the correct moral response to what has happened in real Pakistan, as opposed to the imaginary one (or Peccavistan). *Shame's* “real” Pakistan is the place where a performance of *Julius Caesar* was permitted only when it was agreed to present Caesar as

whose conflict forms the major element of the narrative. These characters are swollen into giants reminiscent of the deities of the Javanese shadow play, though they are far from shadowy. And yet when Harappa curses Hyder for 90 minutes nonstop, to an accompaniment of blue smoke coming from the keyhole and betel juice like blood all over the walls, one cannot evade the feeling that the verbal vehicle has taken off without passengers and that the antagonists are becoming mere oxblood cutouts. Rushdie has recently said harsh things about the English language—which, like his fellow colonial James Joyce, he may yet set out to destroy—but, perhaps to his chagrin, he loves it so much he lets it have its own way. This is the Dickensian tradition in the British novel, derived from Rabelais via Smollett. When Rushdie, like Dickens, opens a cupboard, it is less objects that fall out than lovely, high-colored words. But words are, to his kind of

novelist, the most delectable of objects.

It is perhaps a pity that, having fixed on a narrative technique in which generalizations take precedence over a steady march of particular events, Rushdie denies himself the opportunity to show his skill as an orthodox novelist. When he gives us dialogue, it is always marvelous, but it too often (though most entertainingly) becomes monologue. Here is some of the invective of Iskander's cousin, Little Mir:

"Sisterf---ing bastard spawn of corpse-eating vultures. Does he think he can insult me in public and get away with it? ... Who is the bigger landowner, me or him with his six inches of land on which even the lice cannot grow fat? You tell him who is king in these parts. Tell him who can do what he likes round here, and that he should come crawling to kiss my feet like a murdering rapist of his own grandmother and beg for pardon."

And so on, getting better, or worse, all the time. Rushdie has created a new Anglo-Urdu idiom that should hit the right nerve in Oriental New York. *Shame* is a fine book, but Rushdie is still flexing his fingers for a work worthy of his talent. The truth about the horrible modern world is not best conveyed through fairy tales.

—A.B.

Black Coconuts, Brown Magic, by Joseph Theroux. The Dial Press; 227 pages; \$13.95.

JOSEPH THEROUX'S HERO, SILAS WICKLOWE, has Inner Demons the way cats have fleas. Will he find fleabane on American Samoa, where he is doing a three-month stint as a public-health doctor, or only bigger fleas? A steamy tropical atoll is no place for an ex-Vietnam War medic with a case of battle shock, not when the landscape reminds him right away of 'Nam. His very backyard is like a scene from his recurring nightmares, filled with threatening slime and mutating life: humping, urinating toads; palm boles "damp like a sweaty crotch"; branches of coconut buds resembling "a twisted mass of crone fingers." His own fingers and toes begin to peel on contact with the humid air. His mind's defenses peel away, too. Every passing event provides memory triggers; every Samoan girl carrying a shoulder pole balancing baskets of bananas becomes a Vietnamese girl in black pajamas swinging buckets of water.

Why doesn't Wicklowe split while the splitting is good? He can't; he has an Appointment in Samoa. Death and ghosts from the past lie in wait for him here. A local journalist tips him off. It seems there was a famous murder case on the island in the fifties involving a naval officer named Wicklowe, who clubbed his wife to death with two black coconuts. They had a two-year-old son, but the boy was asleep at the time. Any

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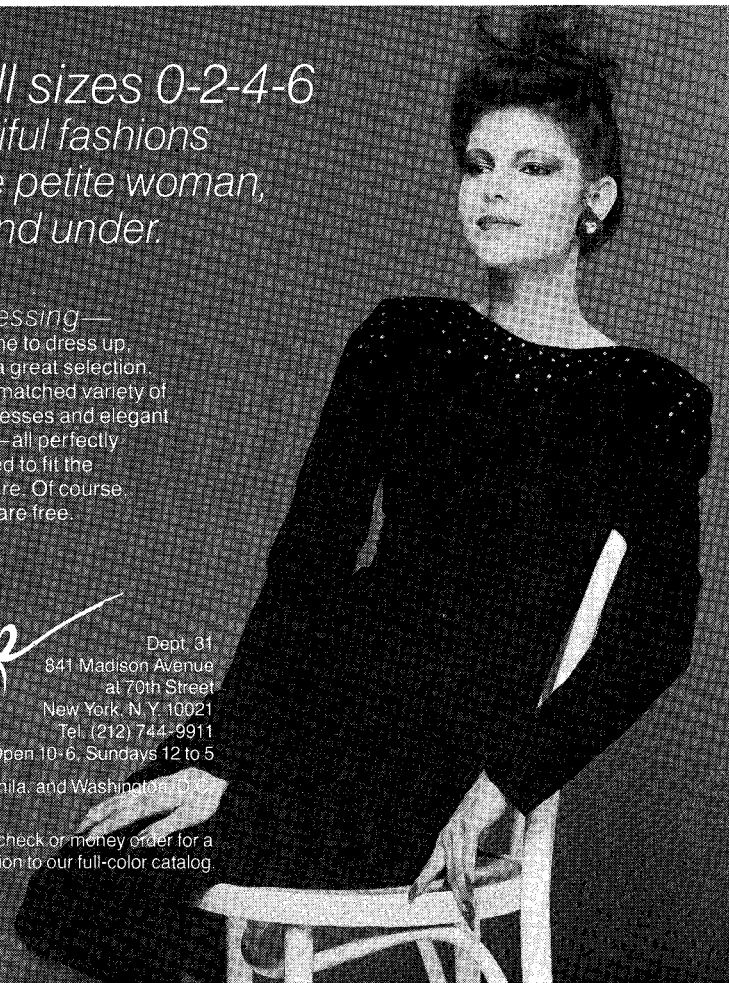
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relation? Wrong spelling, mutters Wicklowe, but he knows otherwise. Poor Wicklowe: If Vietnam doesn't get him, his infant traumas will, not to mention the specter of an inherited personality disorder.

Wicklowe's estranged wife, a hippie-dippy sandal-maker who signs her letters "Luv ya," shows up, wanting to work-on-their-marriage. Betty has so many irritating traits that Wicklowe is nearly overcome by the fantasy of smashing her head in. Yet another demon besets Wicklowe: Is he programmed for crime, like his father?

Hag-ridden Wicklowe, the victim of an unjust war and a pair of warring parents, is supposed to inspire our sympathy, and one aspect of him does, the Good Doctor, who "did not crave challenging diseases or complicated operations...[who] took a simple pleasure in treating minor cases.... Even such a tiny effort as prescribing shampoo for head lice... and later seeing the patient's shiny black hair cleansed... made him feel useful." The rest of Wicklowe's character is a cut-and-paste job, made up of swatches from texts and case studies, an example of a writer's letting psychiatric theory do his work for him. Wicklowe is a mechanical contrivance, a puppet manipulated by neurotic impulses that are not endearing, no matter what war he got them in. The reader can hear the stage machinery whirring behind the plot, too. Who wrote up the Wicklowe murder case? Judge Edward Beechey. Who arrives just in time to solve the mystery of Silas's identity? The same Judge Beechey, retired, visiting old friends on the island.

None of the white people in the story is sympathetic, nor are the Samoan men, who are violent or stupid. The Samoan women are bursting with life, however, hugely fat, or running to fat, friendly, garrulous, genuinely sexual, exasperating, cracking bad jokes and singing silly, made-up songs. Theroux has an ear for Samoan English ("physician" is "fission," "methods" are "meffids," "big" is "pig," "husband" and "wife" are used interchangeably), and his transcriptions of native dialogue are always funny, good-natured, and revealing of individual character. The best scene in the book is an exorcism ritual performed by Ellie, a woman bush doctor. With admirable skill, Theroux manages to make the ceremony hilarious, dramatic, and soporific at the same time.

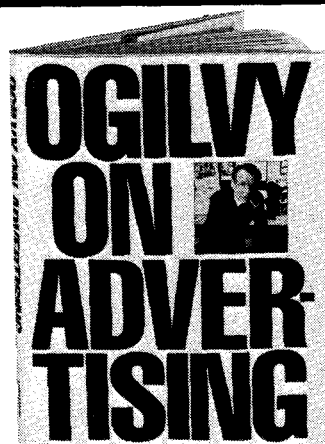
Joseph Theroux, who, after all, has good writing genes in his blood (he's a brother of Paul and Alexander), has a gift for humor that almost gets submerged in Silas Wicklowe's righteous glooms. I'm glad he's written Wicklowe out of his system. Next time I hope he chooses a protagonist who is worthy of his comic mettle.

—A.A.

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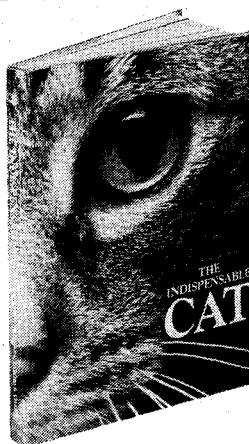
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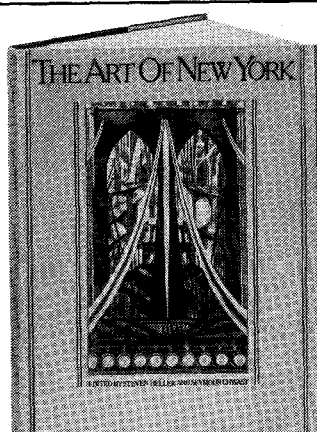
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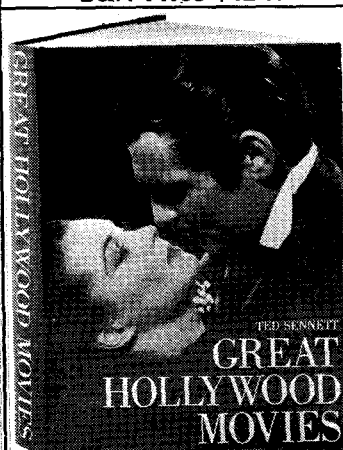
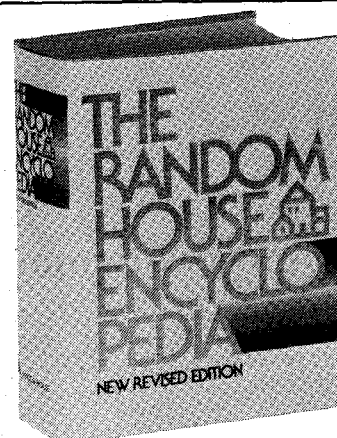
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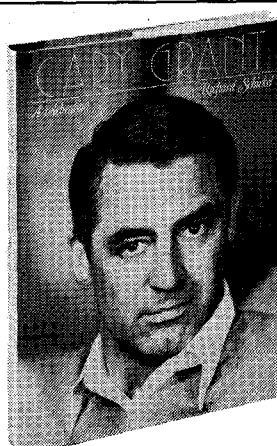
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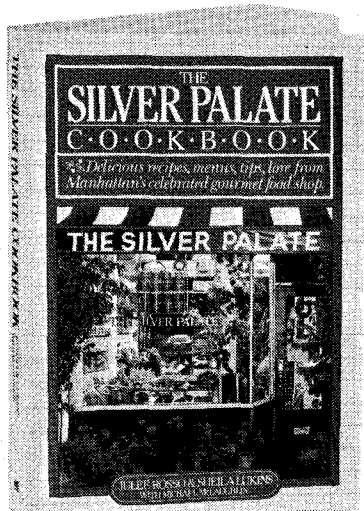


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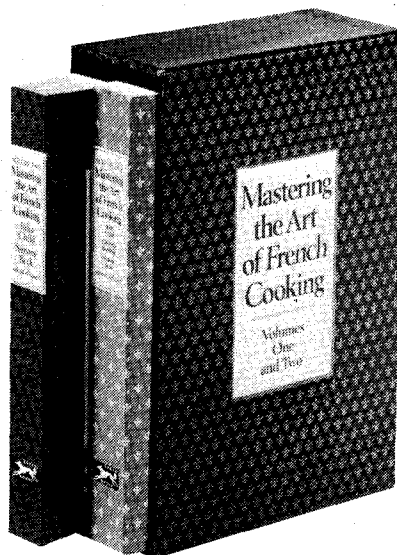
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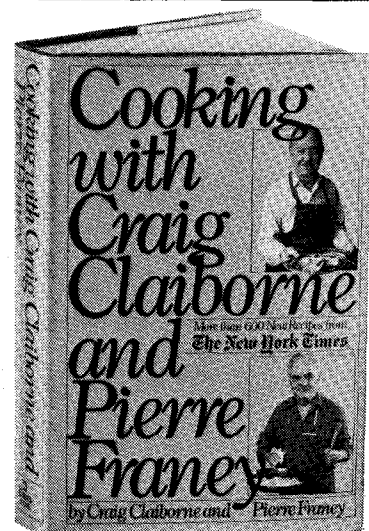
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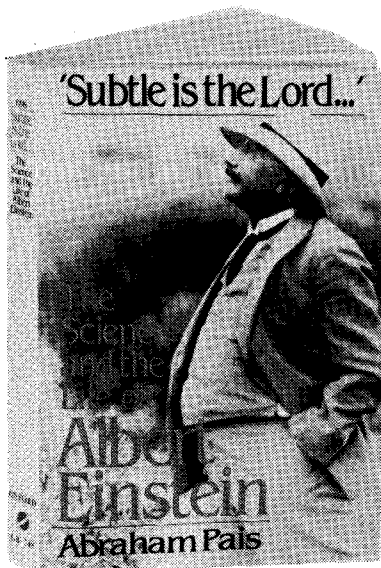
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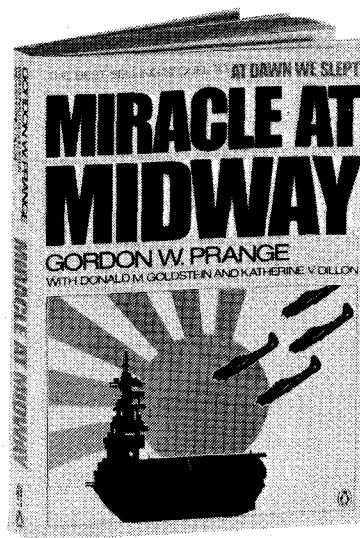
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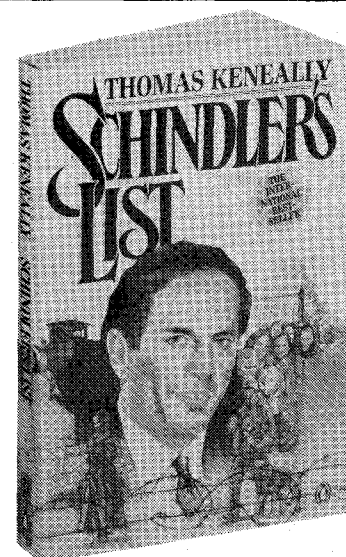


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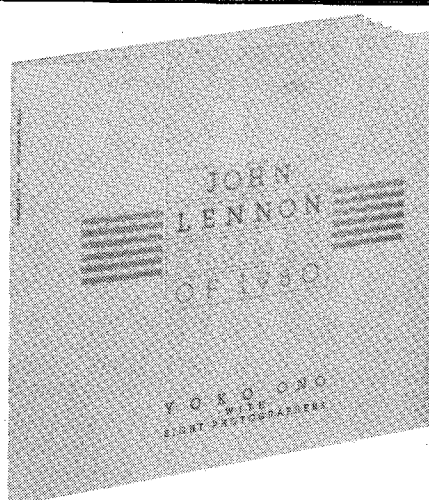
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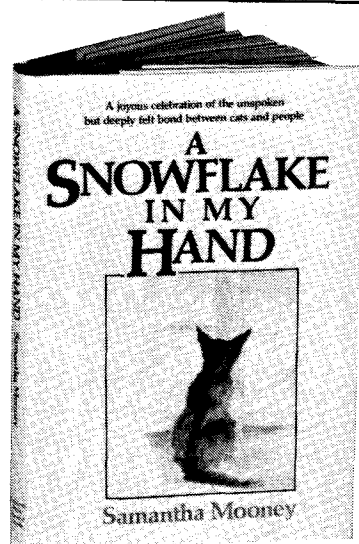
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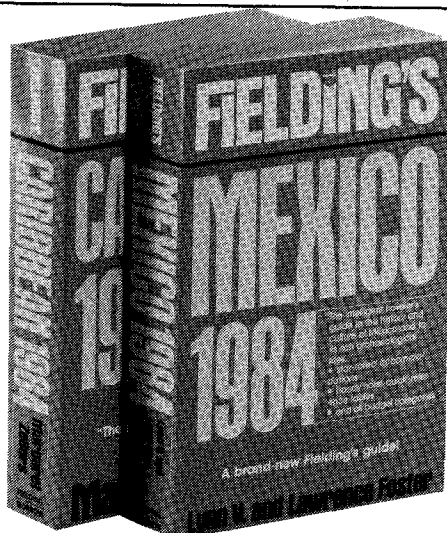
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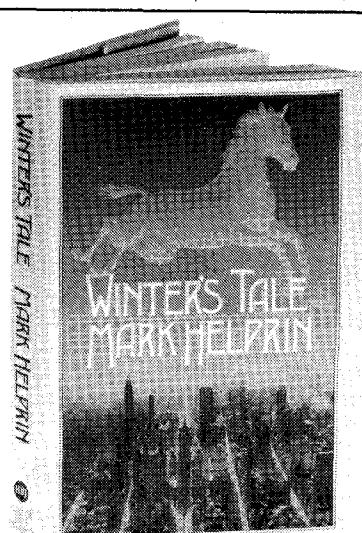
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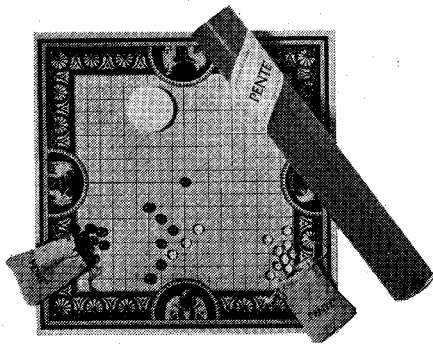
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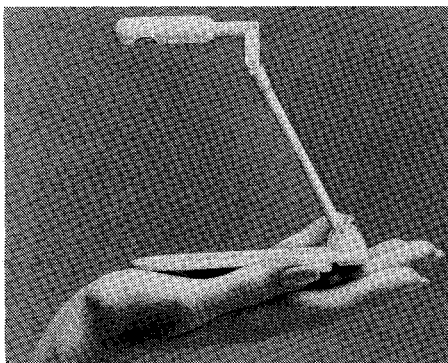
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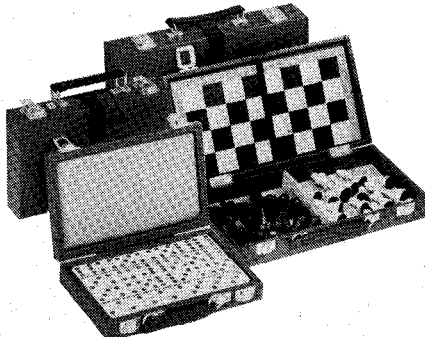
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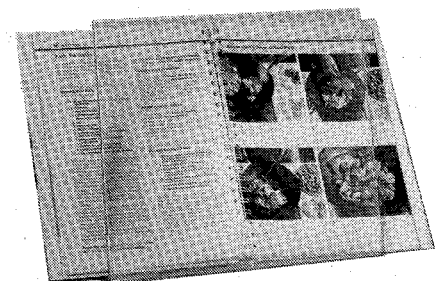
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“...The new Webster's Collegiate will not bring joy to those who maintain there is a right and a wrong way to use language...”

Webster's Ninth New Collegiate Dictionary. Merriam-Webster; 1,564 pages; \$14.95.

LIKE THE PHONE BOOK, A NEW DICTIONARY is out-of-date even before it is published. New words make their appearance, and old ones fade away; existing words gain new meanings, and some of them change shape. I used to wonder what lexicographers did between editions; after all, 27 years separated Webster's second unabridged and the third (and there were those who wished that it had never come along). The answer is that they read and clip and take notes, and when the time seems right they collate their research and produce a new volume, which is what the people at Merriam-Webster have just done with their Ninth New Collegiate Dictionary. It is something of a departure, both from the eighth, which was published in 1973, and from its contemporaries, such as the American Heritage, for it is a book with personality, albeit a quirky one.

Most dictionaries, whatever their virtues (which in some cases are estimable), are rather bloodless affairs, with texts so flat and self-effacing in tone they might have been written by a computer. In contrast, the Ninth is alive—the writing has a distinctly human voice. But in addition to warmth and presence, there are other, less admirable human qualities, such as ambivalence, shrillness, wrong-headedness, and, in the end, timidity. It is a book that wants to take a stand, but lacking the courage of its convictions, at the last moment it hedges its bets. This is most evident in the usage notes, one of the Ninth's new features. Following the lead of the American Heritage Dictionary, the new Collegiate offers a brief discussion after many entries whose usage is a subject of controversy.

Those who take a stand on such matters fall for the most part into two camps: the prescriptivists and the descriptivists. The former maintain that when it comes to language there is indeed a right way and a wrong way. The latter claim there is neither a correct way nor an incorrect one—what is, they say, is. The Ninth is not destined to bring joy to the hearts of the prescriptivists. Many of the sacred cows have been sent to the slaughterhouse. For instance, Jean Stafford,

who had a sign on the back door of her house on Long Island saying, ANYONE MISUSING THE WORD “HOPEFULLY” ON THESE PREMISES WILL BE PROSECUTED, would not be gladdened to read the Ninth's usage note: “*Hopefully* as a sentence modifier has been in use at least since 1932 and is well established as standard.”

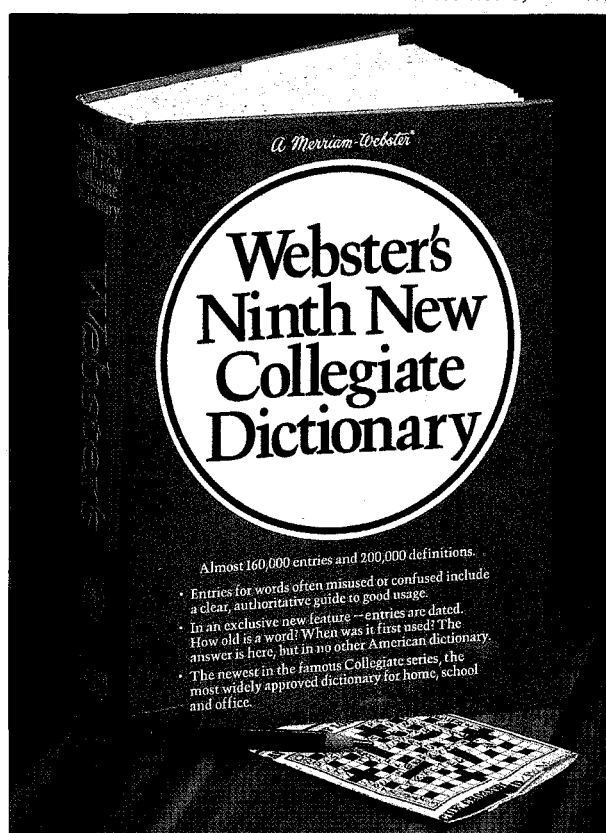
Another who would be tempted to toss the new Collegiate through the nearest open window is the man who taught my freshman English class in college. I remember virtually nothing from that course, but I did learn to steer clear of “center around.” It was his *bête noire*,

occurs in a letter written in 1827 by a young Scotsman... Current evidence shows it to be flourishing.”

One senses that the writers of the usage notes anticipated unhappiness, for there is a defensive tone to some of them. We are told that using “disinterested” to mean “not interested” “will incur the disapproval of some who may not fully appreciate the history of this word or the subtleties of its present use.” We are also told that the segregation of senses insisted upon by some between “masterly” and “masterful” was “ex-cogitated by a 20th century pundit.”

Who this pundit is is not made public, which brings up another curious aspect of the notes: There is a great deal of anonymity. At “loan,” mention is made of “a prominent American critic” who denounced its use as a verb. Who was he or she? The note does not say, but it does say, “Most recent commentators accept the use of *loan* as a verb as standard.” Who are these commentators? Strunk and White's *Elements of Style*, Third Edition, says, “As a verb, prefer *lend*.” The late Theodore Bernstein, in his 1977 *Dos, Don'ts & Maybes*, says the use of “loan” as a verb “in the United States, although it is quite common... is not acceptable to careful writers and speakers.” Fowler, in *Modern English Usage*, describes it as a “needless variant.” *Words Into Type* says it is “considered inferior to *lend* in such use as ‘I lent the money to a friend.’” And according to the New Collegiate Edition of the American Heritage Dictionary, “more than 70 percent of the Usage Panel express... a preference for *lend*” in the sentence “If you loan money to a friend, he may cease to be your friend.”

The methods used by the current American Heritage and Merriam-Webster to arrive at their conclusions concerning usage vary sharply. The former based its conclusions on the responses to questions posed to its Usage Panel (a curious assembly of 166 men and women of diverse pedigree, from Letitia Baldrige—spelled “Baldrige” in the dictionary—who was Jacqueline Kennedy's social secretary, to Clare Boothe Luce, and S. I. Hayakawa to Charles Kuralt). The latter based its notes on “both a review of the historical background and a careful evaluation of what citations reveal about actual contemporary practice.” This method may



The Ninth: A human voice, but it hedges its bets.

and he, too, would be disheartened to read the Ninth, which on this subject says, “*Center around*, a standard idiom, is often objected to as illogical. Since it is an idiom, its criticism on the grounds of logic is irrelevant.”

Are you eager to maintain the distinction between “anxious” and “eager”? Do you criticize “critique” as a verb? Are you inhospitable to “host” as a verb? Well, the Ninth will be of no solace to you, for it does not even indicate that there is disagreement concerning the appropriateness of these uses.

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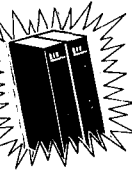
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contain a flaw. For example, there are those who maintain that "presently" should be restricted to the sense of "in the near future." To back up its claim that objections to its use to mean "now" are groundless, Webster's quotes a sentence from linguistic conservative William Safire: "The fastest-rising welfare cost is Medicaid, presently paid by the states and cities." However, even the most careful writers do things inadvertently. In *What's the Good Word?* Safire writes, "In olden times, 'presently' meant 'now'; during the past few hundred years it came to mean 'soon'; recently it has begun to mean 'now' again. What to do? Here's what to do—never use the word."

Quotations from noted persons are often included, and as with Safire the question arises, did the writer realize what he was doing (indeed, was the quotation originally written and therefore subject to reflection and possible revision, or was it spoken and therefore prey to the slips that everyone makes??) For example, at "comprise" we have "a misconception as to what comprises a literary generation—William Styron" and "about 8 percent of our military forces are comprised of women—Jimmy Carter." Somewhere down the line, these citations are going to be used to defend employing the word to mean "compose," and for that reason it would be interesting to know if Styron and Carter were intentionally bucking the hard-line position.

Because of its apparent permissiveness, one might think the new Webster's a liberal work, but in a sense it is a reactionary one. It bases its objections to current taboos not on the ground that change in the language is a natural, organic process. On the contrary, it maintains that many of the rules we have been laboring under are of recent vintage and often are a result of incomprehension and faulty reasoning. With respect to the use of "loan" as a verb, the Ninth says, "It has been in use at least since the time of Henry VIII but became widely used first in the U.S. About 100 years ago a prominent American critic denounced the use, apparently basing his objections on a misunderstanding of Old English. Even though they are based on a mistake, these same objections may still be heard today." History, says the new Collegiate, shall set us free: It is not wrong to use "neither" to refer to more than two things, because it has done just that since the seventeenth century; employing "comprise" to mean "compose" is okay because others did it as far back as the late eighteenth century; there is nothing incorrect about "different than," because it has been around since the seventeenth century, used "by many of the best-known names in English literature"; and using "infer" to signify

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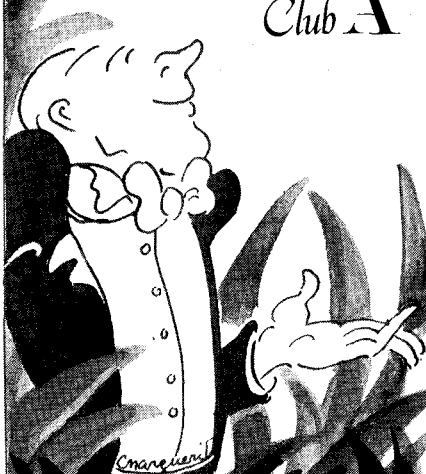
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"imply" is fine because Sir Thomas More did it in about 1530.

The new Collegiate seems to demonstrate a preference for allowing two words to function interchangeably rather than reserving each to mean something slightly different, as in the case of "imply" and "infer." There are those who insist that the speaker implies and the listener infers. The Ninth dis-sents, saying, "The meaning will be clear from the context."

The news, however, is not all bad. On occasion, the editors cast their vote with the hard-liners. They prefer "number" for count nouns and "amount" for mass nouns. Similarly, while noting that the use of "less" (rather than "fewer") to modify plural nouns is increasing, they do say that it is "roundly decried." And, though grudgingly, they admit that the distinction between "who" and "whom" is not about to disappear soon.

There is one further curious aspect of the Ninth: After all is said, it suggests that you may still wish to abide by some of the current proscriptions—but for an unexpected reason: not to increase clarity but to avoid opprobrium. If you choose to use "comprise" to mean "constitute," "you may be subject to criticism for doing so, and you may want to choose a safer synonym such as *compose* or *make up*." And "if you want to avoid criticism, you can choose *center on* . . . or *center in* or substitute *revolve around* for *center around*." And as an alternative to "different than," "*different from* [is] the generally recommended safe choice." This is akin to turning to an etiquette book for advice on table settings and being told that there is nothing wrong with using stainless steel from Woolworth's *but* that you may instead want to buy Tiffany silver, not because it is beautiful or because it will give you pleasure but because it will prevent your dinner guests from looking down their noses at you.

This pragmatic approach is in keeping with the times, which makes sense, for in addition to providing definitions and telling us how to spell and pronounce a word, a dictionary, especially one like the Ninth, is a historical document. In the words that have come into widespread use since the eighth was published we have a synopsis of the seventies, words such as "Quaalude" (no bar over the *a*'s), "videotex," and "stagflation." Up in Springfield, Massachusetts, the dictionary-makers of Merriam-Webster are right now adding to their store of citations, and in another ten years or so Webster's Tenth New Collegiate Dictionary will make its appearance. It will be interesting to see, in its new words and new word forms, its revised usage notes, what it has to say concerning the decade we are about to live through.

—P.D.



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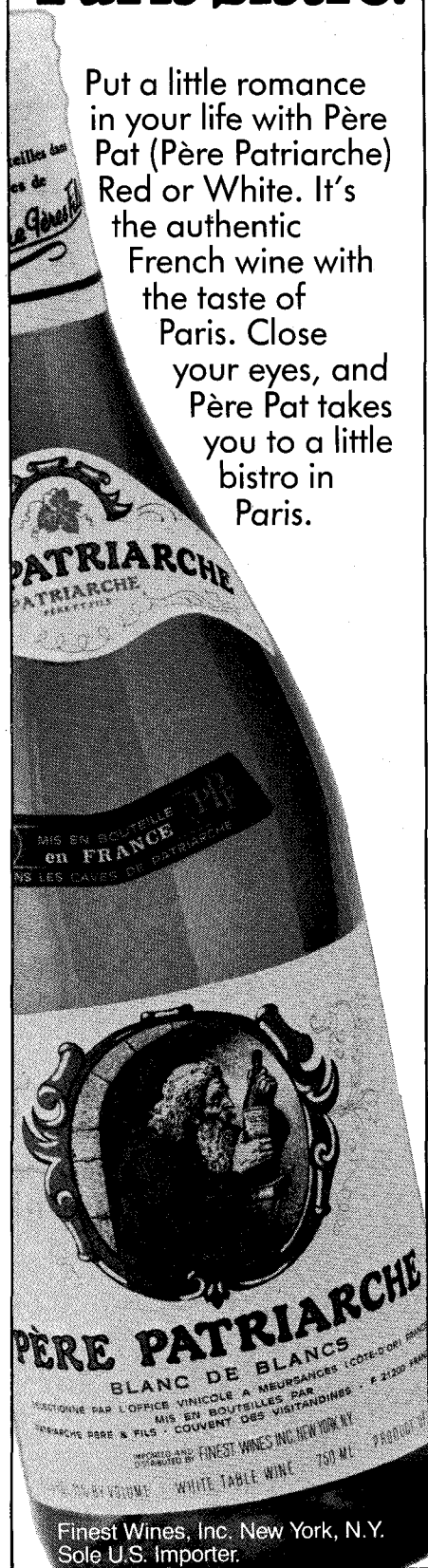
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SALES & BARGAINS

BY LEONORE FLEISCHER

Fashion

CATHERINE HIPPI'S LINE OF FALL SEPARATES in wool and some holiday dresses and blouses, sizes 4-12, are available at wholesale prices here. The clothing is simply styled and timeless, and the fabrics are very beautiful. Ranges in prices reflect different fabrics: jackets, retail \$290-\$370, here \$145-\$185; trousers, retail \$190-\$240, here \$95-\$120; skirts, retail \$170-\$220, here \$85-\$110; vests, retail \$150-\$240, here \$75-\$120. Also, silk-satin long- and short-sleeved blouses, retail \$190-\$220, here \$95-\$110; wool-and-mohair coats, retail \$350 for short styles and \$480 for longer versions, here \$175 and \$240, respectively. Checks accepted; no credit cards; all sales final. *Prêt à Porter/Catherine Hipp*, 520 Eighth Ave., near 37th St., twenty-third floor, north wing (947-6880); Thurs. and Fri. 9:30 a.m.-5:30 p.m. and Sat. 10 a.m.-3 p.m.; 11/17-19 only.

From the Kitchen

MANY FOOD ITEMS, AS WELL AS TOP-name appliances, will be on sale at Zabar's through the holidays. A few examples: 1-lb. tins of Lazzaroni amaretti cookies, were \$10.95, now \$6.98; 1-lb. panettoni by Perugina, were \$9.95, now \$5.98; 2½- and 5-lb. wheels of Black Diamond sharp Cheddar cheese, were \$21.95 and \$39.95, respectively, now \$15.95 and \$29.95; 5-lb. bags of Super Colossal natural pistachios, were \$35.95, now \$24.95; 1- and 2-lb. English plum puddings in crock, were \$11.95 and \$14.95, respectively, now \$6.98 and \$9.95; pre-sliced sides of Scottish salmon (approximately 1 lb.), were \$19.95, now \$15.95; 26-oz. gift tins of French butter cookies, were \$9.95, now \$5.98; copper double boilers with porcelain insert, were \$39.95, now \$24.95; I.S.I. syphons, were \$34.95, now \$19.95; Bialetti coffee mills, were \$14.95, now \$8.98; Braun MP 50 juice extractors, were \$79.95, now \$59.95; 8- and 10-in. solid-copper bowls, were \$14.95 and \$19.95, respectively, now \$5.98 and \$8.98; Toshiba HCD 850 computerized coffee mill-drip coffee-makers, were \$160, now \$109.95; Copco whistling teakettles, were \$29.95, now \$21.95; Atlas hand-operated pasta machines, were \$34.95, now \$21.95; white Terraillon kitchen timers, were \$15.95, now \$8.98; Perfex pepper mills, from

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France, were \$17.98, now \$11.98; Kitchen Aid K5SS mixers, were \$329, now \$229.95; Simac 700 pasta-makers, were \$139.95, now \$89.95; Melitta Comfort 140 coffee-makers, with removable hot plate, were \$98, now \$59.95; Il Gelataio Ice Cream Makers, were \$398, now \$249.95; Hoan electronic kitchen scales, were \$69.95, now \$44.95; Olympia Cremina espresso-makers, were \$450, now \$298; French stainless-steel mandolines with guard, were \$139.95, now \$79.95; Calphalon cookware sets, were \$239.95, now \$189.95. Phone orders accepted; out of state, call (800) 221-3347. American Express, Carte Blanche, MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible. *Zabar's*, 2245 Broadway, at 80th St. (787-2000); Mon.-Fri. 8 a.m.-7:30 p.m., Sat. till midnight, and Sun. 9 a.m.-6 p.m.; mezzanine open daily 9 a.m.-6 p.m.; through 12/31.

Brass Beds

THE NEW LINE OF SOLID-BRASS BEDS AT A Parable's Tail includes eight geometric styles that are very contemporary. The beds are not cheap, and they are not on sale, but the firm is making an interesting offer to would-be buyers. If you order a headboard and a footboard, you will get a vacation for two in the Bahamas for three nights. You have a choice of the Paradise Island Hotel, on Paradise Island, or the Xanadu Hotel, in Freeport, Grand Bahama Island, and round-trip airfare from New York is included. If you order a headboard alone, you get a Bahama vacation for one (although the hotel has the option of giving you a roommate) or a New York holiday for two—a weekend (two nights and three days) on the Executive floors of the Vista International Hotel, at the World Trade Center, with pool, sauna, health-club facilities, open bar, and munchies from 11 A.M. till midnight, two Continental breakfasts, one restaurant dinner, and more. The beds are custom-made, and you must pay for your order in full prior to departure. You must book no later than March 1, 1984, and take your trip no later than June 30. The beds in the new line cost between \$2,000 and \$3,000, depending on style, not size (you pay the same for king-size as for twin in the same style), and the value of the trip for two to the Bahamas is about \$800. M.C., V., checks accepted; all sales final. *A Parable's Tail*, 172 Ninth Ave., near 21st St. (255-1457); Tues.-Thurs. 10 a.m.-7 p.m., Fri. and Sat. till 6 p.m., and Sun. noon-5 p.m.; through 12/15.

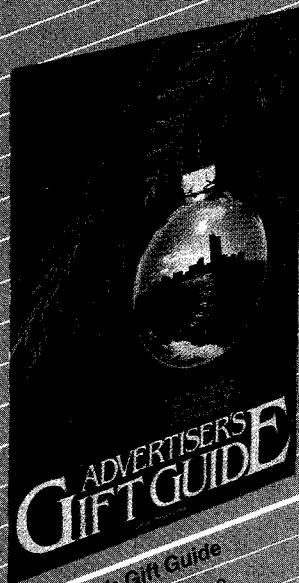
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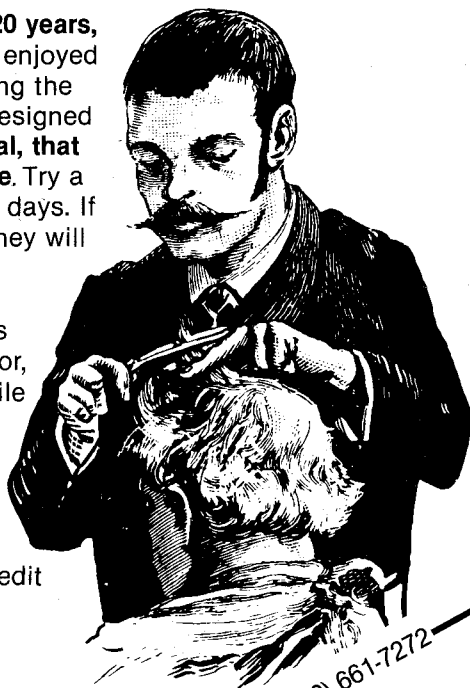
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A FOUR-DAY SALE OF TRADITIONAL ART and artifacts from Africa includes: Congolese dolls with hand-crocheted costumes, were \$6, now \$3; white-on-black patterned Bambara cloths from Mali, were \$40 each, now \$20; Suku initiation-cult helmet from Zaire, was \$8,500, now \$6,000; folk puppet masks from Benin, were \$700, now \$400; Ashanti fertility dolls, from Ghana, were \$20, now \$10; Venetian trade bead necklaces from the seventeenth century, were \$30, now \$15; wood honeypots from Somalia with braided-hide handle, were \$120, now \$60; hand-cast bronze lion and fish statues from Upper Volta, were \$250 each, now \$125; harvest-festival masks from the tribes of Upper Volta, were \$400, now \$200; Senufo secret-society masks from the Ivory Coast, were \$50, now \$25; Yoruban-palace panel, with elaborate court mural from Nigeria, was \$22,000, now \$15,000; and more one-of-a-kind pieces. Checks accepted; no credit cards; all sales final. *Tribal Arts Gallery, 84 East 10th St. (982-4556); Wed.-Sat. noon-6 p.m.; 11/16-19 only.*

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\$8 each; crabmeat, \$9. Delivery is available in Manhattan only with a \$50 minimum purchase and one day's notice. Cash-and-carry only. *Let Them Eat Cake, Ltd.*, 287 Hudson St. (989-4970); Mon.-Fri. 8 a.m.-5 p.m.; through 12/30; closed 11/25.

Two Designers

THIS TINY SHOWROOM IS HOLDING A sale of the work of two designers, both of whom have lovely things to sell. A la Main has one-of-a-kind knitted and crocheted items in natural fibers: angora berets with feather trim, retail \$50, here \$24; cotton-and-angora-blend hat-and-scarf sets, retail \$60, here \$25; "glove wrappers," which are like leg warmers for hands, retail \$25, here \$12; about five dozen women's sweaters, sizes 4-12 (ruffled Donegal-tweed sweater vests, retail \$90, here \$45; French angora sweaters, retail \$300, here \$130); white or ecru crocheted cotton jabots, retail \$30, here \$10-\$15. From Flossie Designs: a group of high-fashion silk, cotton, or Viyella blouses, sizes 4-12, retail \$110-\$160, here \$40-\$60 (lace-trimmed Victorian-style cotton blouses with capelet, retail \$140, here \$50; cotton peplum shirts, retail \$110, here \$45; eyelet-trimmed tucked cotton blouses with puffed sleeves, retail \$140, here \$50); a group of wool, Viyella, or silk-satin reversible mufflers, retail \$30, here \$10-\$15; a group of lace items (shawl collars, retail \$60, here \$25; jabots, retail \$45, here \$20; ascots, retail \$40, here \$18); and much more. Cash-and-carry only; all sales final. *Elizabeth Ouellette for A la Main and Flossie Designs*, 575 Eighth Ave., at 38th St., Room 411 South (889-6843); Tues., Wed., and Thurs. 10 a.m.-4 p.m.; 11/15-17 only.

Ceramics

MANY DESIGNER PORCELAIN PICTURE frames and accessories are here at wholesale prices. The frames are decorated in floral patterns and come in several sizes and shapes, such as round, oval, square, heart-shaped, and rectangular. The sizes range from 1½ by 2 in. (\$6.50) to 5 by 7 in. (\$15), and a 5-by-7-in. oval mirror is \$16.50. Accessories include heart boxes, \$6.50; bud vases, \$5; organizer trays, \$6; heart pendants in rose pattern, \$2.50. For children, there are earthenware picture frames and banks in four patterns: Theodore Bear, Lazy Cat, Jelly Beans Elephant, and Slowpoke Turtle. The frames are 4-by-5-in. ovals and are \$7.50; the banks are \$4.50 (except for the bear, which is \$6.50). Cash-and-carry only; all sales final. *Sandra Paillet Workroom*, 25 West 38th St., seventh floor (221-6976); Wed.-Fri. 10 a.m.-7 p.m., Sat. noon-7 p.m., and Sun. till 4 p.m.; 11/16-20 only.



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A Complete Entertainment Guide for the Week Beginning November 16.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Nov. 14-20: "Born in Flames." #2—Nov. 14: "Alice in the Cities"; "The American Friend." Nov. 15: "Satan's Brew"; "Beware of a Holy Whore." Nov. 16-17: "Querelle"; "Circle of Deceit." Nov. 18-19: "Kings of the Road." Nov. 20: "Parsifal."
3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "The Big Score."
4. **VANDAM THEATER**—Vandam St. nr. Ave. Americas. 675-0498. Thru Nov. 15: "Gun Crazy"; "The Big Combo." Beg. Nov. 19: "On the Beach"; "The War Games." Beg. Nov. 20: "I Married a Communist"; "Pickup on South Street."
5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Nov. 14-20: "In the Realm of the Senses." Agee Room: Nov. 14-20: Early Hitchcock.
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Liquid Sky." #2—"The Big Chill."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Fifties Festival—Nov. 14: "Baby Doll"; "Gentlemen Prefer Blondes." Nov. 15: "Anatomy of a Murder"; "Detective Story." Nov. 16: "Forbidden Planet"; "The 5000 Fingers of Dr. T." Nov. 17: "Member of the Wedding"; "The Marrying Kind." Nov. 18-19: "There's No Business Like Show Business"; "Singing in the Rain." Nov. 20: "The African Queen"; "The Caine Mutiny."
9. **ART**—8th St. E. of University Pl. 473-7014. "Never Cry Wolf."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Nov. 14: "Breaker Morant"; "Gallipoli." Nov. 15: "A Star is Born"; "State Fair." Nov. 16: "The Great Dictator"; "A Woman of Paris." Nov. 17: "The Stars Look Down"; "Kipps." Nov. 18-19: "Notorious"; "Spellbound." Nov. 20: "Zorba the Greek"; "La Strada."
11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Nov. 17: "The Draughtsman's Contract"; "Baby, It's You."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Nov. 14-15: "Where's Poppa?"; "The Producers." Nov. 18-19: "King of Hearts"; "Harold and Maude." Nov. 20: "La Cage Aux Folles"; "Victor/Victoria."

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—Thru Nov. 17: "Koyaanisqatsi." Beg. Nov. 18: "A Christmas Story." #2—"The Return of Martin Guerre."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—"Return of the Secaucus 7." #2—"Rear Window." #3—Thru Nov. 17: "Zelig." Beg. Nov. 20 (tent): "Heat and Dust." #4—"Rear Window."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "Educating Rita."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "The Right Stuff."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Never Say Never Again."
23. **34TH STREET EAST**—Second Ave. 683-0255. "Deal of the Century."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Dead Zone." #2—"The Big Chill." #3—"Richard Pryor... Here and Now."

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"7 Doors of Death." #2—"The Osterman Weekend."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Under Fire."
32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—"Never Say Never Again." #2—Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven." #3—"Going Berserk." #4—"Lonely Lady." #5—Thru Nov. 17: "Revenge of the Ninja." Beg. Nov. 18: "All the Right Moves." #6—"Risky Business."
33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—"Dead Zone." #2—"Richard Pryor... Here and Now."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. "Trading Places."
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. Thru Nov. 15: "Dynasty of Blood." Beg. Nov. 16: "Invincible One." Beg. Nov. 23: "The Kung Fu Instructor."
37. **RKO WARNER TWIN**—B'way nr. 47th St. 975-8366. #1—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "The Big Score." #2—"The Right Stuff."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. "City of the Walking Dead." **EMBASSY 3**—"Flashdance." **EMBASSY 4**—"Staying Alive."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Nov. 14: "Fortune in Men's Eyes"; "Looking for Mr. Goodbar." Nov. 15-16: "The Big Country"; "Duel in the Sun." Nov. 17-19: "Interiors"; "Manhattan"; "Annie Hall." Nov. 20: "The Boys in the Band"; "Something for Everyone." #2—Nov. 14-15: "Christiane F."; "Just a Gigolo." Nov. 16-17: "Myra Breckinridge"; "Beyond the Valley of the Dolls." Nov. 18-19: "Tender Mercies"; "Local Hero." Nov. 20: "The Bridge on the River Kwai"; "The Guns of Navarone."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—"Young Warriors." #2—"Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "Beyond the Limit."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru Nov. 17: "Spanish Film Festival." Beg. Nov. 18: "A Christmas Story."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. Thru Nov. 17: "Brainstorm." Beg. Nov. 18: "Yentl."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. Program unavailable.
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Nov. 14-18: Yugoslav Film Festival—Nov. 14: "Disquietude"; "Just Once." Nov. 15: "Melody Haunts My Reverie"; "Medusa's Raft." Nov. 16: "Just Once More"; "Marathon Family." Nov. 17: "Balkan Express"; "Cyclops." Nov. 18: "Vassa."
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "The Osterman Weekend."
50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "Testament."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Purple Haze."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Carmen."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "Heat and Dust."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 563-6102. "Rear Window."
58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—"Never Say Never Again." #2—"Zelig."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. Baronet—"Testament." Coronet—"Heart Like a Wheel."
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Star 80."
62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "Star 80." **CINEMA II**—753-0774. "Educating Rita."

61st Street & Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—"Never Cry Wolf." #2—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "I am the Cheese."
71. **BECKMAN**—Second Ave. nr. 65th St. 737-2622. "The Right Stuff."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Under Fire." #2—"The Big Chill."

MOVIES

73. 68TH STREET PLAYHOUSE—On Third Ave. 734-0302. "The Return of Martin Guerre."
74. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. "Rumble Fish."
76. 72ND STREET EAST—Nr. First Ave. 288-9304. "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."
78. UA EAST—First Ave. at 85th St. 249-5100. "Young Warriors."
80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Richard Pryor... Here and Now." #2—"Dead Zone."
82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru Nov. 17: "The Osterman Weekend."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "The Big Chill."
86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Danton." #2—"Boat People." #3—"Pauline at the Beach."
88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Rear Window." #2—"Passion."
89. REGENCY—B'way nr. 67th St. 724-3700. Nov. 14: "An Outcast of the Islands"; "Breaking the Sound Barrier." Nov. 15-16: "Brief Encounter"; "To Paris With Love." Nov. 17-19: "Father Brown, the Detective"; "Murder at the Gallop." Nov. 20: "Hobson's Choice"; "Oliver Twist."
90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Monkey Grip." #2—"Experience Preferred... But Not Essential."
92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"The Big Chill." #2—"Fanny & Alexander." #3—"Never Say Never Again." #4—"Never Cry Wolf."
93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Deal of the Century." #2—"Educating Rita."
95. THALIA—95th St. W. of B'way. 222-3370. Nov. 14: "Johnny Guitar"; "Heller in Pink Tights." Nov. 15: "Citizen Kane"; "Mr. Arkadin." Nov. 16: "Fight, Zatochi, Fight!"; "Hoodlum Soldier Deserts Again." Nov. 17: "The Big Red One"; "Fixed Bayonets." Nov. 18-19: "In for Treatment"; "Time Stands Still." Nov. 20: "That Obscure Object of Desire"; "Cria!"
96. METRO CINEMA—B'way nr. 99th St. 222-1200. Nov. 14: "Ugetsu"; "Late Spring." Nov. 15: "Melvin and Howard"; "Citizen's Band." Nov. 16: "WR: Mysteries of the Organism"; "Innocence Unprotected." Nov. 17: "Ragtime"; "The Roaring Twenties." Nov. 18: "Rebel Without a Cause"; "Badlands." Nov. 19: "Stroszek"; "Woyzeck." Nov. 20: "Napoleon."
97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #2—Thru Nov. 17: "Zelig"; "A Midsummer Night's Sex Comedy." Beg. Nov. 18: "Sleepaway Camp." #3—"Young Warriors." #4—Thru Nov. 19: "Return of the Secaucus 7." Beg. Nov. 20 (tent): "Heat and Dust."
99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "The Big Score."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Nov. 18, 8:30 p.m.: "Masters of Modern Sculpture: The New World."

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. \$3. Nov. 14, 12 noon: The Pioneers of the Diary/Autobiographical Film—"München-Berlin Wanderung" (1927) by Oskar Rischinger, "Stop Motion Tests" (1942) by Dwinell Grant, "Window Water Baby Moving" (1959) by Stan Brakhage, "Notebook" (1961) by Marie Menken, "My Home Movies" (1964) by Taylor Mead, "Where Did Our Love Go" (1966) by Warren Sinbert, "July 71 in San Francisco" (1971) by Peter Hutton, "Bolex" (1974) by Walter Gutman, "Lost, Lost, Lost, Reel 1" (1950) by Jonas Mekas. Nov. 17, 12 noon: The Pioneers of the Short Films—"Stop Motion Tests" (1942) by Dwinell Grant, "Two: Creeley/McLure" (1965) by Stan Brakhage, "Arabesque for Kenneth Anger" (1961) by Marie Menken, "Bagatelle for Willard Maas" (1961) by Marie Menken, "A Portrait of a Lady in the Yellow Hat" (1961) by Stephen Lovi,

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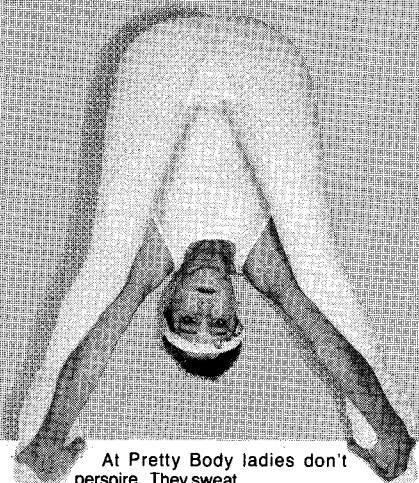


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MOVIES

"Richter" (1960) by Paul Falkenberg, "A Valentine for Marie" (1965) by John H. Hawkins and Willard Maas, "All My Life" (1966) by Bruce Baillie, "A Wedding" (1980) by Jonas Mekas. Nov. 18, 12 noon: The Pioneers of the Short Films—"Loops" (1958) by Shirley Clarke, D.A. Pennebaker and W. Galantine, "Songs 1-6" (1964) by Stan Brakhage, "Provo Films" (1966) by Wim Vander Linden, "Fluxfilm Anthology" (1965-1968) compiled by George Maciunas.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. \$4. Nov. 19, 7:30: "Fat City" (1972) by John Huston, "Shampoo" (1975) By Hal Ashby.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. \$3; members \$2. Nov. 18, 8 p.m.: "A Walk Through H" (1978), "Vertical Features Remake" (1976), "Dear Phone" (1977), "H is for House" (1978) by Peter Greenaway. Nov. 19, 8 p.m.: "The High Lonesome Sound" by John Cohen; 11 p.m.: "The Naked Kiss" (1965) by Sam Fuller. Nov. 20, 8 p.m.: "Match, Glass Curtain, Water" by Power Boothe, "Arrangements" by Neil Needleman, "The Primal Scene" by Noll Brinkman.

COLUMBIA UNIVERSITY—Center for Italian Studies, Piccolo Teatro, Amsterdam at 117th St. 280-2306. Nov. 18, 7 p.m.: "Vanina Vanini" (1961) by Roberto Rossellini.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. \$3; members free. Nov. 15, 7 p.m.: "The Damnation of Faust" by Dara Birnbaum. Nov. 18, 7:30 p.m.: "Freckled Rice" by Stephen C. Ning.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. \$3; members, senior citizens & students \$2.50. Nov. 19, 2 p.m.: "From Russia With Love" (1963) by Terence Young.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. \$4, unless otherwise noted. Nov. 20, 1 p.m.: Journey Across 3 Continents Film Festival—"Baara" (1978) by Soulemane Cissy Mali.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Recent Films From West Germany—Nov. 14, 2:30 p.m.: "The Heartbreakers" (1982) by Peter Bringmann. Nov. 15, 2:45 p.m.: "Strange Fruits" (1983) by Tankred Dorst. Nov. 17, 2:45 p.m.: "The Moon's Only a Naked Ball" (1980) by Jorg Graser. What's Happening Film Series—Nov. 15, 6 p.m.: "Button, Button: A Dream of Nuclear War" (1982) by Juan Mandelbaum, "Washington to Moscow Peacewalk" (1982) by George Cullinan and Mark Robbins, "Harrisburg" (1979) by Andrew Phillips, Ian Wood and Matthew Seig, "Gods of Metal" (1982) by Robert Richter.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$3.50; members \$2; senior citizens & children \$1.50. Nov. 14, 8 p.m.: "The Draughtsman's Contract" (1982) by Peter Greenaway. Nov. 15-16, 8 p.m.: "International Tournee of Animation" (1981). Nov. 17, 7:30 p.m.: "Blood and Sand" (1982) by Sharon Sopher; 8 p.m.: "Skin Deep" (1979) by Geoff Steven. Nov. 18, 7:30 p.m.: "Accattone" (1961) by Pier Paolo Pasolini; 8 & 10 p.m.: "Skin Deep" Nov. 19, 8 & 10 p.m.: "Dirty Dishes" (1978) by Joyce Bunuel. Nov. 10, 5 & 7:30 p.m.: "Dirty Dishes."

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Nov. 15, 12 noon: "The Invasion of the Body Snatchers" (1956) by Don Siegel; 2:30 p.m.: "Paul's Case" (1979) by Lamont Johnson, "The Sky is Gray" (1979) by Stan Lathan. Nov. 17, 12 noon: For the Prevention of Cruelty to Animals—"Who Cares Anyway?", "Say Goodbye"; 6 p.m.: Meet the Maker—"Made of Land" (1983) by Leo Hurwitz. Nov. 18, 12:5 p.m.: "Juliette au Cote des Hommes" by Claudine Bories, "Fait Divers" by Raymond Depardon, "La Tete-a L'Oye" by Pascal Perol, "Le Village Foudroye" by Jean Rouch.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. \$2. Nov. 18, 8 p.m.: "Hiroshima, Mon Amour" (1959) by Alain Resnais.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$4, members, students & senior citizens \$3. Nov. 15-20, 5:20, 7, 8:40, 10:20 p.m.: "Susana" (1951) by Luis Bunuel.

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Nov. 17: "All the Right Moves." #2—Thru Nov. 17: "Doors of Death."
105. **DALE**—W. 231st St. at B'way. 884-5300. #1—Thru Nov. 17: "Deal of the Century." #2—Thru Nov. 17: "Richard Pryor... Here and Now."
106. **DOVER**—1729 Boston Rd. at 174th St. 542-3511. Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "The Big Score."
109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Sleepaway Camp." #2—Thru Nov. 17: "Monty Python and the Holy Grail," "The Secret Policeman's Other Ball." Beg. Nov. 18: "Amityville 3-D." #3—Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven." #4—"Young Warriors."
111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—"Dead Zone." #2—"Never Say Never Again."
113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. "Educating Rita."
114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Nov. 17: "Richard Pryor... Here and Now." #2—Thru Nov. 17: "7 Doors of Death." #3—Thru Nov. 17: "Trading Places," "48 Hrs."

Brooklyn

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Young Warriors." #2—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "A Christmas Story." #3—Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18: "Sleepaway Camp." #4—"Educating Rita." #5—Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "A Night in Heaven."
202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—"The Osterman Weekend." #2—"Dead Zone."
203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—"Young Warriors." #2—Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "A Night in Heaven."
205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"Richard Pryor... Here and Now." #2—"The Big Chill."
206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18: "Amityville 3-D." #2—Thru Nov. 17: "Monty Python and the Holy Grail," "The Secret Policeman's Other Ball." Beg. Nov. 18: "Rear Window." #3—"Deal of the Century." #4—"The Osterman Weekend."
210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Educating Rita." #2—"Young Warriors." #3—Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "Rear Window." #4—Thru Nov. 17: "The Osterman Weekend." Beg. Nov. 18: "Amityville 3-D."
211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—"The Return of Martin Guerre." #2—"Under Fire."
212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—Thru Nov. 17: "Young Warriors." #2—Thru Nov. 17: "The Osterman Weekend." #3—Thru Nov. 17: "Educating Rita."
213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—"Never Say Never Again." #2—Thru Nov. 17: "The Big Chill."
223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"Richard Pryor... Here and Now." #2—"The Big Chill."
225. **FLATLANDS-RKO KINGS PLAZA**—NORTH-Flatbush Ave. at Ave. U. 253-1110. "Never Say Never Again." SOUTH Closed.
228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Nov. 17: "Young Warriors." "Enter the Ninja."
231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. Thru Nov. 17: "Richard Pryor... Here and Now."
232. **MIDWOOD-KENT**—Coney Island Ave. nr. Ave. H. 434-8422. Thru Nov. 17: "The Jazz Singer." Beg. Nov. 18: "Educating Rita."
233. **MIDWOOD-RKO COLLEGE**—Flatbush Ave. at Ave. H. 859-1384. Thru Nov. 9: "Trading Places." Beg. Nov. 16: "Easy Money."
234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "A Christmas Story." #2—Thru Nov. 17: "7 Doors of Death." #3—Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "The Big Score." #4—Thru Nov. 17:

Bronx

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Nov. 17: "Deal of the Century." #2—Thru Nov. 17: "Young Warriors."

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MOVIES

"The Big Chill." Beg. Nov. 18: "A Night in Heaven."

235. MIDWOOD-RKO MIDWOOD-Ave. J at E. 13th St. 377-1718. Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball."

236. PARK SLOPE-PLAZA-Flatbush Ave. nr. Eighth Ave. 636-0170. #1-Thru Nov. 17: "Educating Rita." #2-Thru Nov. 17: "Richard Pryor... Here and Now."

237. RIDGEWOOD-RIDGEWOOD-Myrtle Ave. at Putnam. 821-5993. #1-Thru Nov. 17: "Richard Pryor... Here and Now." Beg. Nov. 18: "Sleepaway Camp." #2-Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "Amityville 3-D." #3-"Young Warriors."

Staten Island

300. ELTINGVILLE-AMBOY-356-3800. #1-Thru Nov. 17: "Educating Rita." #2-Thru Nov. 17: "7 Doors of Death."

303. NEW DORP-HYLAN-351-6601. #1-Thru Nov. 17: "Richard Pryor... Here and Now." Beg. Nov. 18: "Nate and Hays." #2-Thru Nov. 17: "Dead Zone."

304. NEW DORP-LANE-351-2110. Thru Nov. 17: "The Osterman Weekend."

305. NEW DORP-RAE-979-0444. #1-Thru Nov. 17: "Deal of the Century." #2-"Young Warriors."

306. NEW DORP-RKO FOX PLAZA-987-6800. #1-Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "The Big Score." #2-Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven." #1-Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Sleepaway Camp." #2-Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18: "Amityville 3-D."

308. NEW SPRINGVILLE-RKO RICHMOND-761-3103. Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "A Christmas Story."

Queens

401. ASTORIA-UA ASTORIA-Steinway St. at 30th Ave. 545-9470. #1-"Young Warriors." #2-Thru Nov. 17: "Richard Pryor... Here and Now." Beg. Nov. 18: "The Big Score." #3-Thru Nov. 17: "The Osterman Weekend." Beg. Nov. 18: "Sleepaway Camp." #4-Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "Amityville 3-D."

403. BAYSIDE-MOVIES AT BAYSIDE-Bell Blvd. at 39th Ave. 225-1110. #1-"7 Doors of Death." #2-"Dead Zone." #3-"Deal of the Century." #4-Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven."

407. DOUGLSTON-MOVIEWORLD-L.I. Expressway & Cross Island Pkwy. 423-7200. #1-"The Big Chill." #2-"The Big Chill." #3-"Deal of the Century." #4-"Richard Pryor... Here and Now." #5-Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "Amityville 3-D." #6-Thru Nov. 17: "Under Fire." Beg. Nov. 18: "Sleepaway Camp." #7-"The Osterman Weekend."

408. ELMHURST-LOEWS ELMWOOD-Hoffman Dr. at Queens Blvd. 429-4770. #1-"Richard Pryor... Here and Now." #2-"Dead Zone."

410. FLUSHING-PARSONS-Parsons Blvd. nr. Union Tpke. 591-8555. #1-Thru Nov. 17: "Richard Pryor... Here and Now." #2-Thru Nov. 17: "The Osterman Weekend."

411. FLUSHING-RKO KEITHS-Northern Blvd. at Main St. 353-4000. #1-Thru Nov. 17: "Richard Pryor... Here and Now." Beg. Nov. 18: "Nate and Hays." #2-Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven." #3-Thru Nov. 17: "Dead Zone." Beg. Nov. 18: "The Big Score."

412. FLUSHING-RKO PROSPECT-Main St. nr. 41st Rd. 359-1050. #1-Thru Nov. 17: "Deal of the Century." #2-Thru Nov. 17: "7 Doors of Death." #3-"Never Say Never Again."

413. FLUSHING-UA QUARTET-Northern Blvd. at 160th St. 359-6777. #1-Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "Amityville 3-D." #2-Thru Nov. 17: "The Osterman Weekend." Beg. Nov. 18: "Fire and Ice." #3-



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MOVIES

- Thru Nov. 17: "City of the Walking Dead." Beg. Nov. 18: "Sleepaway Camp." #4—"Young Warriors."
414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—Thru Nov. 17: "Educating Rita." #2—Thru Nov. 17: "The Big Chill."
418. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven." #2—Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "Rear Window."
420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18: "The Big Score." #2—"Deal of the Century." #3—Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "Sleepaway Camp." #4—"Young Warriors."
423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Nov. 17: "Dead Zone." Beg. Nov. 18: "A Christmas Story." #2—Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "Nate and Hays."
424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. Thru Nov. 17: "The Osterman Weekend"; "7 Doors of Death."
426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 338-0170. #1—Thru Nov. 17: "City of the Walking Dead." Beg. Nov. 18: "Amityville 3-D." #2—Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "The Big Score." #3—Thru Nov. 17: "Richard Pryor... Here and Now." Beg. Nov. 18: "Nate and Hays."
427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 429-8004. "Young Warriors."
428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Nov. 17: "All the Right Moves"; "Possession." Beg. Nov. 18: "A Night in Heaven." #2—Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18: "Sleepaway Camp." #3—"Deal of the Century."
436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru Nov. 17: "The Grey Fox"; "Table for Five." Beg. Nov. 18 (tent): "Under Fire"; "Blue Thunder."
437. **LITTLE NECK-LITTLE NECK**—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Nov. 17: "Zelig"; "Atlantic City."
438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 10: "Zelig"; "Personal Best."
439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "Sleepaway Camp." #2—"Young Warriors."
442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 17: "Risky Business"; "The Outsiders." Beg. Nov. 18: "Under Fire"; "Breathless."
447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Nov. 10: "Educating Rita." Beg. Nov. 11: "Final Terror." #2—Thru Nov. 10: "Richard Pryor... Here and Now."
448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Nov. 17: "7 Doors of Death." #2—Thru Nov. 17: "Richard Pryor... Here and Now."
450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Nov. 17: "The Osterman Weekend." #2—Thru Nov. 17: "The Big Chill."
451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 17: "Flashdance"; "48 Hrs." Beg. Nov. 18: "Under Fire"; "Breathless."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**—223-2323. #1—"The Big Chill." #2—Thru Nov. 17: "Young Warriors." Thru Nov. 18: "Amityville 3-D."
501. **BALDWIN-RKO**—223-9230. Thru Nov. 17: "Richard Pryor... Here and Now"; "7 Doors of Death."
502. **BELLEROSSE-RKO**—775-1351. Thru Nov. 15: "Trading Places." Beg. Nov. 16: "Easy Money."
503. **BELLMORE-PLAYHOUSE**—785-5400. #1—Thru Nov. 17: "Under Fire." #2—Thru Nov. 17: "Mr. Mom."

511. **EAST MEADOW-FLICK**—794-8008. #1—Program unavailable. #2—Program unavailable.
512. **EAST MEADOW-MEADOWBROOK**—731-2423. #1—"Never Cry Wolf." #2—Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18: "Sleepaway Camp." #3—Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "A Christmas Story." #4—Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven."
513. **EAST ROCKAWAY-CRITERION**—599-0242. #1—Thru Nov. 17: "Under Fire." Beg. Nov. 18: "Educating Rita." #2—Thru Nov. 17: "The Grey Fox." Beg. Nov. 18: "Brainstorm."
516. **FARMINGDALE-RKO**—249-0122. Thru Nov. 15: "Trading Places." Beg. Nov. 16: "Easy Money."
517. **FLORAL PARK-RKO FLORAL**—352-2280. Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Thru Nov. 18: "A Night in Heaven."
518. **FRANKLIN SQUARE-FRANKLIN**—775-3257. #1—Thru Nov. 17: "Young Warriors." #2—Thru Nov. 17: "7 Doors of Death."
519. **GARDEN CITY-RKO ROOSEVELT FIELD**—741-4007. #1—Thru Nov. 17: "Dead Zone." Beg. Nov. 18: "Nate and Hays." #2—"Never Say Never Again." #3—"The Osterman Weekend."
521. **GARDEN CITY PARK-RKO PARK EAST**—741-8484. "The Big Chill."
523. **GREAT NECK-SQUIRE**—466-2020. #1—Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "Sleepaway Camp." #2—Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18: "Rear Window." #3—Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "A Night in Heaven."
524. **HEWLETT-RKO**—791-6768. Thru Nov. 15: "Trading Places." Beg. Nov. 16: "Easy Money."
526. **HICKSVILLE-HICKSVILLE**—931-0749. #1—"Never Say Never Again." #2—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Sleepaway Camp."
528. **HICKSVILLE-RKO TWIN NORTH**—433-2400. "All the Right Moves." SOUTH—"The Right Stuff."
529. **LAWRENCE-RKO**—371-0203. #1—Thru Nov. 17: "Richard Pryor... Here and Now"; "7 Doors of Death." Beg. Nov. 18: "Nate and Hays." #2—Thru Nov. 17: "Dead Zone." #3—Thru Nov. 17: "The Big Chill." Beg. Nov. 18: "The Big Score." Beg. Nov. 18: "The Big Score."
530. **LEVITTOWN-LEVITTOWN**—731-0516. #1—Thru Nov. 17: "Mr. Mom." Beg. Nov. 18 (tent): "Educating Rita." #2—Thru Nov. 17: "Risky Business." Beg. Nov. 18 (tent): "Deal of the Century."
531. **LEVITTOWN-LOEWS NASSAU**—731-5400. #1—"The Osterman Weekend." #2—"The Big Chill." #3—"Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #4—"Richard Pryor... Here and Now." #5—"Testament." #6—"Dead Zone."
532. **LONG BEACH-LIDO**—432-0056. Thru Nov. 17: "Hell's Angels Forever"; "Cheech and Chong Things are Tough All Over." Beg. Nov. 18: "Possession"; "Sword of the Barbarian."
533. **LYNDBROOK-LYNDBROOK**—593-1033. #1—Thru Nov. 17: "Educating Rita." Beg. Nov. 18: "Amityville 3-D." #2—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Sleepaway Camp." #3—Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "Heat and Dust." #4—Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "A Christmas Story."
535. **MALVERNE-TWIN**—599-6966. #1—Thru Nov. 17: "Zelig." Beg. Nov. 18 (tent): "Fanny & Alexander." #2—Thru Nov. 17: "Risky Business." Beg. Nov. 18 (tent): "The Grey Fox."
536. **MANHASSET-MANHASSET**—627-7887. #1—Thru Nov. 17: "The Osterman Weekend." Beg. Nov. 18: "Heat and Dust." #2—"Fanny & Alexander." #3—Thru Nov. 17: "Zelig." Beg. Nov. 18: "A Christmas Story."
537. **MANHASSET-RKO CINEMA**—627-1300. "The Return of Martin Guerre."
540. **MASSAPEQUA-PEQUA**—799-6464. Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven."
541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**—795-2244. #1—Thru Nov. 17: "Dead Zone." Beg. Nov. 18: "Nate and Hays." #2—"The Big Chill." #3—Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "Rear Window." #4—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "A Christmas Story." #5

MOVIES

- "Young Warriors." #6—"Never Say Never Again." #7—Thru Nov. 17: "The Osterman Weekend." Beg. Nov. 18: "The Big Score."
542. **MERRICK-GABLES**— 546-0734. Thru Nov. 17: "Easy Money." Beg. Nov. 18: "Risky Business."
545. **NEW HYDE PARK-HERRICKS**— 747-0555. Thru Nov. 17: "Zelig." Beg. Nov. 18: "Amityville 3-D."
546. **NEW HYDE PARK-RKO ALAN**— 354-4338. "Deal of the Century."
547. **OCEANSIDE-OCEANSIDE**— 536-7565. #1—Thru Nov. 17: "Under Fire." #2—Thru Nov. 17: "Risky Business."
548. **OLD BETHPAGE-CINE CAPRI**— 752-1610. Thru Nov. 17: "Zelig."
549. **OYSTER BAY-MOVIES**— 922-0333. #1—"Risky Business." #2—Thru Nov. 17: "Under Fire."
550. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—"The Big Chill." #2—Thru Nov. 17: "Educating Rita." Beg. Nov. 18: "Amityville 3-D."
551. **PLAINVIEW-RKO MORTON VILLAGE**— 938-2323. Thru Nov. 17: "The Osterman Weekend"; "7 Doors of Death."
552. **PLAINVIEW-RKO TWIN**— 931-1333. #1—Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #2—Thru Nov. 17: "Dead Zone." Beg. Nov. 18: "Nate and Hays."
554. **PORT WASHINGTON-MOVIES**— 944-6200. #1—"Educating Rita." #2—Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Amityville 3-D." #3—Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "The Big Score."
555. **PORT WASHINGTON-SANDS POINT**— 883-5074. "Young Warriors."
557. **ROCKVILLE CENTRE-RKO FANTASY**— 764-8000. Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven."
558. **ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—"Never Say Never Again." #2—"The Osterman Weekend."
559. **ROSLYN-ROSLYN**— 621-8488. #1—"The Big Chill." #2—"Experience Preferred... But Not Essential."
562. **SYOSSET-UA CINEMA 150**— 364-0700. Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Yentl."
567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—Thru Nov. 17: "The Big Chill." #2—Thru Nov. 17: "Richard Pryor... Here and Now." #3—Thru Nov. 17: "Deal of the Century." #4—Thru Nov. 17: "Never Cry Wolf." #5—Thru Nov. 17: "Young Warriors." #6—Thru Nov. 17: "Dead Zone." #7—Thru Nov. 17: "Never Say Never Again." #8—Thru Nov. 17: "All the Right Moves." #9—Thru Nov. 17: "7 Doors of Death." #10—Thru Nov. 17: "The Right Stuff." #11—Thru Nov. 17: "Testament."
570. **WANTAGH-CINEMA WANTAGH**— 221-7784. #1—Thru Nov. 17: "Richard Pryor... Here and Now." #2—Thru Nov. 17: "Educating Rita."
571. **WANTAGH-RKO**— 781-6969. Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "Sleepaway Camp."
574. **WESTBURY-WESTBURY**— 333-1911. #1—"Tender Mercies." #2—"La Traviata."

Suffolk County

601. **BABYLON-BABYLON**— 669-3399. Thru Nov. 17: "Flashdance"; "48 Hrs." Beg. Nov. 18: "Sleepaway Camp."
602. **BABYLON-RKO**— 669-0700. #1—Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #2—Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven."
603. **BABYLON-SOUTH BAY**— 587-7676. #1—Thru Nov. 17: "Dead Zone." #2—Thru Nov. 17: "Educating Rita." #3—Thru Nov. 17: "7 Doors of Death."
604. **BAY SHORE-CINEMA**— 665-1722. Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "Rear Window."
606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—"Never Say Never Again." #2—"City of the Walking Dead."
609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Nov. 17: "Under Fire." Beg. Nov. 18: "Brainstorm."
616. **COMMACK-MAYFAIR**— 543-0707. Thru Nov. 17: "Flashdance."

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MOVIES

617. **COMMACK-RKO**- 499-4545. #1-Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven." #2-"The Big Chill."
619. **CORAM-CORAM**- 698-7200. Thru Nov. 17: "Never Say Never Again."
621. **CORAM-PINE**- 698-6442. #1-Thru Nov. 17: "The Osterman Weekend." #2-Thru Nov. 17: "Brainstorm."
622. **DEER PARK-DEER PARK**- 667-2440. Thru Nov. 17: "Richard Pryor... Here and Now."
625. **EAST HAMPTON-CINEMAS**- 324-0448. #1-Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Rear Window." #2-"Never Say Never Again." #3-Thru Nov. 17: "Lonely Hearts." Beg. Nov. 18: "Nate and Hays." #4-Thru Nov. 17: "Educating Rita." Beg. Nov. 18: "Sleepaway Camp." #5-Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "Amityville 3-D."
626. **EAST NORTHPORT-LARKFIELD**- 261-0043. Thru Nov. 17: "Educating Rita."
627. **EAST SETAUKET-RKO FOX**- 473-2400. Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven."
628. **ELWOOD-ELWOOD**- 499-7800. #1-Thru Nov. 17: "Dead Zone." #2-Thru Nov. 17: "Never Say Never Again."
629. **FARMINGVILLE-COLLEGE PLAZA**- 698-2200. #1-Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "A Christmas Story." #2-Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "The Big Score."
615. **COMMACK-DRIVE-IN**- 499-2900. Closed.
632. **HUNTINGTON-RKO SHORE**- 421-5200. #1-"Never Say Never Again." #2-Thru Nov. 17: "Richard Pryor... Here and Now." Beg. Nov. 18: "A Christmas Story." #3-Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #4-Thru Nov. 17: "The Osterman Weekend." Beg. Nov. 18: "A Night in Heaven."
633. **HUNTINGTON-RKO WHITMAN**- 423-1300. Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Sleepaway Camp."
634. **HUNTINGTON-RKO YORK**- 421-3911. Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "The Big Score."
635. **ISLIP-ISLIP**- 581-5200. #1-Thru Nov. 17: "Deal of the Century." #2-Program unavailable. #3-Thru Nov. 17: "The Big Chill."
636. **KINGS PARK-KINGS PARK**- 269-4422. Program unavailable.
637. **LAKE GROVE-RKO SMITH HAVEN MALL**- 724-9550. "Never Cry Wolf."
638. **LAKE RONKONKOMA-LAKESIDE**- 981-7100. Program unavailable.
640. **MATTITUCK-MATTITUCK**- 298-4405. #1-Thru Nov. 17: "The Big Chill." #2-Thru Nov. 17: "Dead Zone." #3-Program unavailable.
641. **MONTAUK-THE MOVIES**- 668-2393. Thru Nov. 17: "Risky Business."
643. **NORTH BABYLON-NORTH BABYLON**- 667-2495. #1-Thru Nov. 17: "The Osterman Weekend." #2-Thru Nov. 17: "Deal of the Century."
644. **NORTHPORT-NORTHPORT**- 261-8600. Thru Nov. 17: "Under Fire." Beg. Nov. 18: "Brainstorm."
645. **OAKDALE-OAKDALE**- 589-8118. Thru Nov. 17: "Risky Business." Beg. Nov. 18: "Mr. Mom."
648. **PATCHOGUE-PATCHOGUE**- 475-0601. #1-"All the Right Moves." #2-"Never Say Never Again." #3-Thru Nov. 17: "Educating Rita." Beg. Nov. 18: "Nate and Hays."
649. **PATCHOGUE-RKO PLAZA**- 475-5225. #1-Thru Nov. 17: "Richard Pryor... Here and Now." #2-Thru Nov. 17: "Young Warriors."
650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**- 363-7200. Indoor-Thru Nov. 17: "Dead Zone." Beg. Nov. 18: "A Night in Heaven." Outdoor-Thru Nov. 17: "7 Doors of Death"; "Hell Night." Beg. Nov. 18: "The Big Score."
651. **PATCHOGUE-SUNWAVE**- 475-7766. #1-Thru Nov. 17: "The Osterman Weekend." Beg. Nov. 18: "Amityville 3-D." #2-"Deal of the Century."
653. **PORT JEFFERSON-MINI EAST**- 928-6555. #1-"Young Warriors." #2-"Deal of the Century."
654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**- 473-1200. Thru Nov. 15: "Trading Places." Beg. Nov. 16: "Easy Money."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**- 234-7300. #1-Thru Nov. 17: "The Osterman Weekend." #2-Thru Nov. 17: "Educating Rita." Beg. Nov. 18: "Rear Window."
701. **BEDFORD VILLAGE-CINEMA 22**- 234-9577. Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Nate and Hays."
702. **BRONXVILLE-BRONXVILLE**- 961-4030. #1-"7 Doors of Death." #2-"Young Warriors." #3-"Deal of the Century."
705. **GREENBURGH-CINEMA 100**- 946-4680. #1-Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #2-Thru Nov. 17: "Fanny & Alexander."
707. **HARRISON-SILVER SCREEN CINEMA**- 835-2961. Nov. 14-15: "Night of the Shooting Stars." Nov. 16-18: "Lola"; "Veronika Voss." Nov. 19-20: "L'Etoile du Nord."
708. **HARTSDALE-CINEMA**- 428-2200. #1-Thru Nov. 17: "Richard Pryor... Here and Now." Beg. Nov. 18: "Amityville 3-D." #2-Thru Nov. 17: "The Osterman Weekend." #3-"The Big Chill." #4-Thru Nov. 17: "7 Doors of Death." Beg. Nov. 18: "A Christmas Story."
709. **LARCHMONT-PLAYHOUSE**- 834-3001. Thru Nov. 17: "Educating Rita." Beg. Nov. 18: "Heat and Dust."
710. **MAMARONECK-PLAYHOUSE**- 698-2200. #1-Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18: "A Christmas Story." #2-"Deal of the Century." #3-Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "Sleepaway Camp." #4-"The Osterman Weekend."
711. **MOUNT KISCO-MOUNT KISCO**- 666-6900. #1-"The Big Chill." #2-Thru Nov. 17: "Never Say Never Again." Beg. Nov. 18 (tent): "A Night in Heaven."
712. **MOUNT VERNON-PARKWAY**- 664-3311. Thru Nov. 17: "Zelig"; "The Twilight Zone." Beg. Nov. 18 (tent): "Under Fire"; "Breathless."
713. **NEW ROCHELLE-LOEWS**- 632-1700. #1-"The Big Chill." #2-"Richard Pryor... Here and Now."
714. **NEW ROCHELLE-RKO PROCTORS**- 632-1100. #1-Thru Nov. 17: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 18: "Nate and Hays." #2-Thru Nov. 17: "City of the Walking Dead." Beg. Nov. 18: "The Big Score." #3-Thru Nov. 17: "Young Warriors." #4-Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven." #5-Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "Sleepaway Camp."
715. **NEW ROCHELLE-TOWN**- 632-4000. Thru Nov. 17: "7 Doors of Death."
716. **OSSINING-ARCADIAN**- 941-5200. #1-Thru Nov. 17: "Deal of the Century." Beg. Nov. 18: "A Christmas Story." #2-Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "Amityville 3-D."
717. **PEEKSKILL-BEACH**- 737-6262. #1-Thru Nov. 17: "Young Warriors." #2-Thru Nov. 17: "Deal of the Century." #3-Thru Nov. 17: "The Big Chill." #4-Thru Nov. 17: "7 Doors of Death."
719. **PEEKSKILL-WESTCHESTER MALL**- 528-8822. #1-Thru Nov. 17: "Never Say Never Again." #2-Thru Nov. 17: "Richard Pryor... Here and Now." #3-Thru Nov. 17: "Dead Zone." Beg. Nov. 18: "Nate and Hays." #4-Thru Nov. 17: "All the Right Moves." Beg. Nov. 18: "A Night in Heaven."
720. **PELHAM-PICTURE HOUSE**- 738-3160. Thru Nov. 17: "Under Fire."
722. **RYE-RYE RIDGE**- 939-8177. #1-Beg. Nov. 18: "Nate and Hays." #2-Beg. Nov. 18: "Amityville 3-D."
723. **SCARSDALE-FINE ARTS**- 723-6699. "The Return of Martin Guerre."
724. **SCARSDALE-PLAZA**- 725-0078. Thru Nov. 17: "Under Fire." Beg. Nov. 18: "Never Say Never Again."
727. **WHITE PLAINS-GALLERIA**- 997-8198. #1-Thru Nov. 17: "Deal of the Century." #2-Beg. Nov. 17: "Dead Zone." Thru Nov. 18: "Nate and Hays."
728. **WHITE PLAINS-UA CINEMA**- 946-2820. Thru Nov. 17: "Young Warriors." Beg. Nov. 18: "A Night in Heaven."

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MOVIES

730. YONKERS-CENTRAL PLAZA- 793-3232.
#1-Thru Nov. 17: "Educating Rita." Beg. Nov.
18: "Yentl." #2-Thru Nov. 17: "All the Right
Moves." Beg. Nov. 18: "A Night in Heaven."
731. YONKERS-KENT- 237-3440. Program
unavailable.
732. YONKERS-MOVIELAND- 793-0002. #1-
"The Right Stuff." #2-"Never Say Never Again."
#3-"The Big Chill." #4-"The Osterman
Weekend."
733. YONKERS-PARK HILL- 969-4477. #1-
Thru Nov. 17: "Young Warriors." #2-Thru Nov.
17: "Mr. Mom." #3-Thru Nov. 17: "7 Doors of
Death."
735. YORKTOWN HEIGHTS-TRIANGLE-
245-7555. #1-Thru Nov. 17: "Under Fire." #2-
Thru Nov. 17: "Educating Rita."

Rockland County

744. NANUET-ROUTE 59- 623-3355. Thru Nov.
17: "7 Doors of Death." Beg. Nov. 18: "Heat and
Dust."
746. NEW CITY-TOWN- 634-5100. #1-Thru
Nov. 17: "The Big Chill." #2-Thru Nov. 17:
"Deal of the Century."
747. NEW CITY-UA CINEMA 304- 634-8200.
#1-Thru Nov. 17: "All the Right Moves." Beg.
Nov. 18: "Sleepaway Camp." #2-Thru Nov. 17:
"Never Say Never Again." Beg. Nov. 18 (tent): "A
Night in Heaven."
748. NYACK-CINEMA EAST- 358-6631. Thru
Nov. 17: "Fanny & Alexander." Thru Nov. 18:
"The Grey Fox."
751. PEARL RIVER-CENTRAL- 735-2530. Thru
Nov. 17: "All the Right Moves." Thru Nov. 18:
"Nate and Hays."
752. PEARL RIVER-PEARL RIVER- 735-6500.
Thru Nov. 17: "Monty Python and the Holy Grail";
"The Secret Policeman's Other Ball." Beg. Nov.
18: "A Night in Heaven."
754. SPRING VALLEY-CINEMA 45- 352-1445.
"Under Fire."
755. STONY POINT-9 W CINEMA- 942-0303.
Thru No. 17: "7 Doors of Death."
756. SUFFERN-LAFAYETTE- 357-6030. Thru
Nov. 17: "The Osterman Weekend." Beg. Nov. 23:
"Fire and Ice."
758. WEST HAVERSTRAW-PLAZA- 947-2220.
Thru Nov. 17: "Monty Python and the Holy Grail";
"The Secret Policeman's Other Ball." Beg. Nov.
18: "A Christmas Story."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT-RKO MERRITT TWIN-
374-0026. #1-Thru Nov. 17: "Young Warriors."
#2-Thru Nov. 17: "7 Doors of Death." Beg. Nov.
18: "Nate and Hays."
773. BROOKFIELD-FINE ARTS- 775-0070. #1-
Thru Nov. 17: "Dead Zone." #2-Thru Nov. 17:
"Rumble Fish."
774. DANBURY-CINE- 743-2200. #1-"The
Osterman Weekend." #2-"The Big Chill." #3-
"Educating Rita."
775. DANBURY-CINEMA- 748-2923. #1-"All
the Right Moves." #2-"Deal of the Century."
777. DANBURY-PALACE- 748-7496. #1-"7
Doors of Death." #2-"Young Warriors." #3-
"Never Say Never Again."
778. DARIEN-PLAYHOUSE- 655-0100. "The
Big Chill."
779. FAIRFIELD-COMMUNITY- 255-6555. #1-
Thru Nov. 17: "Dead Zone." #2-Thru Nov. 17:
"Deal of the Century."
780. FAIRFIELD-COUNTY- 334-1411. Thru
Nov. 17: "Young Warriors."
782. GREENWICH-PLAZA- 869-4030. #1-"The
Big Chill." #2-"Educating Rita." #3-Thru Nov.
17: "Deal of the Century." Beg. Nov. 18:
"Koyaanisqatsi."
783. NEW CANAAN-PLAYHOUSE- 966-0600.
Thru Nov. 17: "Never Say Never Again." Beg.
Nov. 18: "A Christmas Story."
784. NORWALK-CINEMA- 838-4504. #1-Thru
Nov. 17: "The Osterman Weekend." #2-Thru
Nov. 17: "Dead Zone."
785. NORWALK-NORWALK- 866-3010. Thru
Nov. 17: "Richard Pryor... Here and Now."

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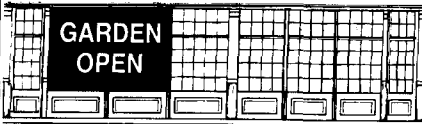
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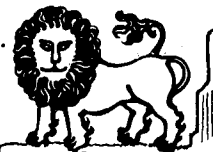
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MOVIES

788. **SOUTH NORWALK—SONO**— 866-9202.
Nov. 14-15: "Tender Mercies." Nov. 16-18:
"They Don't Wear Black Tie." Nov. 19-20: "Baby
It's You."
789. **SPRINGDALE—STATE**— 325-0250. Thru
Nov. 17: "Zelig."
790. **STAMFORD—AVON**— 324-9205. #1—"The
Osterman Weekend." #2—"Richard Pryor...Here
and Now."
791. **STAMFORD—CINEMA**— 324-3100. #1—
"Never Say Never Again." #2—"Dead Zone." #3
—"Testament."
792. **STAMFORD—RIDGEWAY**— 323-5000. #1—
"The Right Stuff." #2—Thru Nov. 17: "All the
Right Moves." Beg. Nov. 18: "Yentl."
793. **TRUMBULL—TRANS-LUX**— 374-0462. #1
—"Never Say Never Again." #2—"The Big Chill."
#3—"Educating Rita."
795. **WESTPORT—FINE ARTS**— 227-3324. #1—
Thru Nov. 17: "The Big Chill." #2—Thru Nov. 17:
"The Right Stuff." #3—Thru Nov. 17: "Educating
Rita." #4—Thru Nov. 17: "Never Say Never
Again."
796. **WESTPORT—POST**— 227-0500. Thru Nov.
17: "All the Right Moves."
798. **WILTON—CINEMA**— 762-5678. Thru Nov.
17: "Deal of the Century."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN**— 997-6873. #1—
Thru Nov. 17: "Deal of the Century." #2—Thru
Nov. 17: "The Osterman Weekend." #3—Thru
Nov. 17: "Beyond the Limit."
801. **HARRISON—WARNER**— 482-8550. #1—
Thru Nov. 17: "Under Fire." #2—Thru Nov. 17:
"Young Warriors."
803. **JERSEY CITY—HUDSON PLAZA**—
433-1100. #1—Thru Nov. 17: "The Big Chill."
Beg. Nov. 18: "A Night in Heaven." #2—Thru
Nov. 17: "Deal of the Century." Beg. Nov. 18: "A
Christmas Story."
806. **SECAUCUS—LOEWS HARMON COVE**—
866-1000. #1—"Richard Pryor...Here and Now."
#2—"Young Warriors." #3—"Dead Zone." #4—
"All the Right Moves."
807. **SECAUCUS—LOEWS MEADOW**—
866-6161. #1—"Deal of the Century." #2—
"Never Say Never Again." #3—"The Osterman
Weekend." #4—"The Big Chill." #5—"7 Doors of
Death." #6—"Educating Rita."
809. **WEST NEW YORK—MAYFAIR**— 865-2010.
Thru Nov. 17: "Under Fire." "One Dark Night."
Beg. Nov. 18: "Brainstorm."

Essex County

810. **BLOOMFIELD—CENTER**— 748-7900.
"Richard Pryor...Here and Now."
811. **BLOOMFIELD—RKO ROYAL**— 748-3555.
#1—Thru Nov. 17: "Dead Zone." Beg. Nov. 18:
"Nate and Hays." #2—Thru Nov. 17: "7 Doors of
Death."
813. **CEDAR GROVE—CINEMA 23**— 239-1462.
Thru Nov. 17: "Monty Python and the Holy Grail";
"The Secret Policeman's Other Ball." Beg. Nov. 18
(tent.): "Heat and Dust."
817. **LIVINGSTON—COLONY**— 992-0800. Thru
Nov. 17: "Flashdance." Beg. Nov. 18:
"Brainstorm."
818. **MAPLEWOOD—MAPLEWOOD**— 763-3100.
"The Big Chill."
819. **MILLBURN—RKO**— 376-0800. #1—Thru
Nov. 17: "Monty Python and the Holy Grail"; "The
Secret Policeman's Other Ball." Beg. Nov. 18: "A
Christmas Story." #2—Thru Nov. 17: "The
Osterman Weekend."
821. **MONTCLAIR—CLARIDGE**— 746-5564. #1—
"The Return of Martin Guerre." #2—Thru Nov.
17: "Mr. Mom." Beg. Nov. 18: "Amityville 3-D."
#3—Thru Nov. 17: "The Osterman Weekend."
Beg. Nov. 18: "Rear Window."
822. **MONTCLAIR—WELLMONT**— 783-9500.
#1—Thru Nov. 17: "Risky Business." Beg. Nov. 18:
"Sleepaway Camp." #2—Thru Nov. 17: "Under
Fire." Beg. Nov. 18: "The Big Score." #3—"Deal
of the Century."
828. **VERONA—VERONA**— 239-0880. Thru Nov.
17: "Young Warriors." Beg. Nov. 18: "A Christmas
Story."

830. **WEST ORANGE—ESSEX GREEN**—
731-7755. #1—Thru Nov. 17: "Never Say Never
Again." #2—Thru Nov. 17: "Educating Rita." #3
—"Thru Nov. 17: "All the Right Moves." Beg. Nov.
18: "A Night in Heaven."

Union County

841. **CRANFORD—RKO**— 276-9120. #1—Thru
Nov. 17: "Educating Rita." #2—Thru Nov. 17:
"The Osterman Weekend"; "7 Doors of Death."
842. **ELIZABETH—ELMORA**— 352-3483. "Under
Fire."
843. **ELIZABETH—LIBERTY TWIN**— 351-5140.
#1—Thru Nov. 17: "Nightmare"; "Psycho II." Beg.
Nov. 18: "Sleepaway Camp." #2—Thru Nov. 17:
"Young Warriors." Beg. Nov. 18: "The Big Score."
#3—"Program unavailable."
846. **LINDEN—TWIN**— 925-9787. #1—Thru Nov.
17: "Young Warriors." Beg. Nov. 18: "Sleepaway
Camp." #2—Thru Nov. 17: "Deal of the Century."
Beg. Nov. 18 (tent.): "Amityville 3-D."
848. **ROSELLE PARK—PARK**— 245-0358. "Risky
Business."
849. **SUMMIT—STRAND**— 273-3900. "Fanny &
Alexander."
851. **UNION—FIVE POINTS**— 964-3466. "Never
Say Never Again."
852. **UNION—LOST PICTURE SHOW**—
964-4497. "The Return of Martin Guerre."
854. **UNION—RKO**— 686-4373. #1—Thru Nov. 17:
"Richard Pryor...Here and Now." #2—Thru Nov.
17: "Dead Zone." Beg. Nov. 18: "Nate and Hays."
857. **WESTFIELD—RIALTO**— 232-1288. #1—
"Young Warriors." #2—Thru Nov. 17: "Under
Fire." Beg. Nov. 18: "Sleepaway Camp." #3—
Thru Nov. 17: "Monty Python and the Holy Grail";
"The Secret Policeman's Other Ball." Beg. Nov. 18
(tent.): "Amityville 3-D."

Bergen County

862. **EDGEWATER—LOEWS SHOWBOAT**—
941-3660. #1—"7 Doors of Death." #2—"Richard
Pryor...Here and Now." #3—"The Big Chill." #4
—"Educating Rita."
863. **EMERSON—TOWN**— 261-1000. Thru Nov.
17: "The Big Chill."
864. **FAIR LAWN—HYWAY**— 796-1717. #1—Thru
Nov. 17: "Young Warriors." Beg. Nov. 18:
"Amityville 3-D." #2—Thru Nov. 17: "7 Doors of
Death." Beg. Nov. 18: "Sleepaway Camp."
867. **FORT LEE—LINWOOD**— 944-6900. #1—
"Never Say Never Again." #2—Thru Nov. 17:
"Deal of the Century." Beg. Nov. 18: "A Christmas
Story."
868. **FORT LEE—SHARON**— 224-0202. Thru Nov.
17: "All the Right Moves." Beg. Nov. 18: "A Night
in Heaven."
873. **OAKLAND—TWIN**— 337-4478. #1—"Never
Say Never Again." #2—"Educating Rita."
874. **PALISADES PARK—PARK LANE**—
944-1086. #1—Thru Nov. 17: "Under Fire." #2—
Thru Nov. 17: "Brainstorm."
875. **PARAMUS—BERGEN MALL**— 845-4449.
"Testament."
876. **PARAMUS—CINEMA 35**— 845-5070. Thru
Nov. 17: "Going Berserk." Beg. Nov. 18: "Rear
Window."
878. **PARAMUS—RKO ROUTE 4**— 487-7909. #1
—"The Right Stuff." #2—Thru Nov. 17: "Monty
Python and the Holy Grail"; "The Secret
Policeman's Other Ball." #3—"Never Say Never
Again." #4—"All the Right Moves." #5—Thru
Nov. 17: "The Osterman Weekend." Beg. Nov. 18:
"Yentl." #6—Thru Nov. 17: "The Big Chill." Beg.
Nov. 18: "Nate and Hays." #7—Thru Nov. 17: "7
Doors of Death." Beg. Nov. 18: "A Night in
Heaven."
882. **RIDGEFIELD PARK—RIALTO**— 641-2115.
Thru Nov. 17: "Under Fire." Beg. Nov. 18:
"Brainstorm."
883. **RIDGEWOOD—RKO WARNER**— 444-1234.
#1—"The Big Chill." #2—Thru Nov. 17: "Monty
Python and the Holy Grail"; "The Secret
Policeman's Other Ball." Beg. Nov. 18: "Nate and
Hays."
885. **RUTHERFORD—WILLIAMS CENTER**—
933-3700. #1—Thru Nov. 17: "Educating Rita."
#2—Thru Nov. 17: "Risky Business."
887. **TENAFLY—BERGEN**— 567-0004. Thru Nov.
17: "Educating Rita."
889. **WESTWOOD—PASCACK**— 664-3200.
"Never Say Never Again."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ALL THE RIGHT MOVES—(1hr. 30m., '83) Tom Cruise is Stef, the high-school football star from a grimy Pennsylvania steel town, a good boy who only wants to parlay his athletic skills into a scholarship so he can get into college and get away from home, and the steel mills. The movie's message, pounded home in a hundred ways, is that boys like Stef must get out of America's declining industrial cities or else their lives will be over. The writer, Michael Kane, and the director, Michale Chapman, have made getting into college not only the key to success but the key to life. This pedestrian, unconvincing story of economic hard times takes so narrowly careerist a view of existence that it appears to have been made by a vocational-guidance counselor. Even dying cities have their charms. The filmmakers don't seem to have been curious or imaginative enough to discover what they might be. With Craig T. Nelson as the school football coach, who also wants to get out. Shot in rainy, dank, smoky Johnstown, Pennsylvania. R. 32, 54, 104, 109, 234, 306, 403, 411, 418, 428, 512, 523, 528, 540, 557, 567, 602, 617, 627, 648, 668, 714, 719, 730, 747, 751, 775, 792, 796, 806, 830, 868, 878

AMITYVILLE 3-D—(1hr. 33m., '83) A horror film about a magazine writer who comes to investigate a seance being held at the Amityville house, and discovers more than he bargained for. With Tony Roberts, Tess Harper, Candy Clark. Dir. Richard Fleischer. PG. 109, 206, 210, 237, 307, 401, 407, 413, 426, 500, 533, 545, 550, 554, 573, 625, 651, 708, 716, 722, 821, 846, 857, 864

BABY, IT'S YOU—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. R. 11

BEYOND THE LIMIT—(1hr. 43m., '83) Feeble, miscast version of the excellent Graham Greene novel, *The Honorary Consul*. Michael Caine is the minor British diplomat kidnapped by guerrillas in a small Argentine city; Richard Gere the young doctor of mixed Paraguayan-English descent who sleeps with Caine's young wife. Gere doesn't look at people the way a doctor does, and he walks with his rolling-hips, Rodeo Drive saunter; his British accent slips on and off like a false mustache applied with watery glue. The movie lacks atmosphere, tension, clarity—everything. Directed by John Mackenzie, who has shown great promise with *The Long Good Friday*. 42, 655, 800

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz*. A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over

the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, JoBeth Williams, and Meg Tilly. 6, 24, 72, 85, 92, 205, 213, 223, 234, 407, 414, 450, 500, 521, 529, 531, 541, 550, 559, 567, 617, 635, 640, 658, 663, 664, 708, 711, 713, 717, 732, 746, 774, 778, 782, 793, 795, 803, 807, 818, 862, 863, 878, 883

BIG SCORE, THE—(1hr. 25m., '83) Accused of a crime, an incorruptible narcotics cop on the Chicago police force takes on organized crime and the establishment in order to vindicate himself. With Fred Williamson, Richard Roundtree, Nancy Wilson. Dir. Fred Williamson. R. 3, 37, 98, 99, 106, 110, 222, 234, 306, 401, 411, 420, 426, 529, 541, 554, 573, 629, 634, 642, 650, 714, 822, 843

BOAT PEOPLE—(1hr. 46m., '83) A Japanese photographer optimistically returns to DaNang three years after the fall of the Thieu government, and finds himself involved with the people now attempting to flee the country. With Lam, Cora Miao. Dir. Ann Hui. R. 86

BORN IN FLAMES—(1hr. 30m., '83) Lesbian feminist sci-fi. It is some time in the future, ten years after a socialist revolution in America, and women are still oppressed. A group of white and black women form a special women's army, and when one of their group is killed by federal authorities, they turn to terrorism. Directed by former art critic Lizzie Borden, *Born In Flames* has that gritty, sludgy look that is always praised as "punk". A lot of it consists of ranting speeches and arguments, some very funny, some just boring. This radical film could use more visual style and a little common sense. What socialist revolution? There isn't even a shred of plausibility to the film's premise. By making socialists the enemy, Lizzie Borden is merely demonstrating that she's hipper than any other leftist. With Adele Bertel, Honey, Flo Kennedy, and Jeanne Satterfield. 2

BRAINSTORM—(1hr. 46m., '83) Plenty of thrills but not much sense in this science-fiction potboiler about a helmet that transfers any experience—eating, sex, death, you name it—from the person wearing it to any other person also wearing the helmet. The experiences can also be taped; one man makes a loop out of someone's orgasm and plays it all night. A woman scientist, in the throes of a heart attack, records that too, and her colleague moves heaven and earth to replay the tape and go through the experience with her (but why?). Directed by Douglas Trumbull. Louise Fletcher gives a full-bodied performance as a passionately committed scientist. Also starring Christopher Walken, Cliff Robertson, and the late Natalie Wood. PG. 45, 513, 609, 621, 644, 809, 817, 874, 882

CARMEN—(1hr. 39m., '83) A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. 55

CHRISTMAS STORY, A—(1hr., 38m., '83) A whimsical and slightly twisted comedy about a typical American family's Christmas. Based on Jean Shepherd's novel, "In God We Trust, All Others Pay Cash." With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. 14, 44, 201, 234, 308, 423, 512, 533, 536, 541, 629, 632, 663, 708, 710, 716, 758, 783, 803, 819, 828, 867

★ **DANTON**—(2hrs. 15m., '83) Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is

under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgasmic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton*, a play written in the early thirties by a Polish woman, Stanislaw Przymyskowska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. R. 86

DEAD ZONE—(1hr. 43m., '83) Based on a novel by Stephen King, a horror film initiated by a mysterious dizziness on a rollercoaster and developing into startling psychic powers. Dir. David Cronenberg, with Christopher Walken, Brooke Adams. R. 24, 33, 80, 111, 202, 303, 403, 408, 411, 423, 519, 529, 531, 541, 552, 567, 603, 628, 640, 650, 664, 719, 727, 773, 779, 784, 791, 806, 811, 854, 877

DEAL OF THE CENTURY—(1hr. 38m., '83) A satiric comedy about the international arms-sales business. With Chevy Chase, Gregory Hines, Sigourney Weaver. Dir. William Friedkin. PG. 23, 37, 70, 93, 103, 105, 109, 201, 206, 234, 305, 307, 403, 407, 412, 420, 428, 526, 530, 533, 541, 546, 554, 562, 567, 625, 633, 635, 642, 643, 651, 653, 701, 702, 710, 714, 716, 717, 727, 746, 775, 779, 782, 798, 800, 803, 807, 822, 846, 867

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. 11

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirring old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. 20, 62, 93, 113, 201, 210, 212, 232, 236, 300, 414, 447, 513, 530, 533, 550, 554, 570, 603, 625, 626, 648, 668, 700, 709, 730, 735, 774, 782, 793, 795, 807, 830, 841, 862, 873, 885, 887

EXPERIENCE PREFERRED...BUT NOT ESSENTIAL—(1hr. 20m., '83) Reviewed in this issue. PG. 90, 559

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Fröling as the widow, Jan Malmström as the bishop. Cinematography by Sven Nykvist. 92, 535, 536, 705, 748, 849

FIRE AND ICE—(1hr. 21m., '83) An animated film about the epic clash between good and evil. Dir. Ralph Bakshi. PG. 413, 756

MOVIES

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. 38, 451, 601, 616, 658, 817

GOING BERSERK—(1hr. 23m., '83) Religious cults, political figures and aerobic exercise are just part of this zany comedy featuring the cast of SCTV. Dir. David Steinberg, with John Candy. SCTV cast. R. 32, 876

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stage-coach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archetypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. 436, 513, 535, 748

★HEART LIKE A WHEEL—(1hr. 53m., '83) Jonathan Kaplan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional drag racer, offers the most convincing picture yet of the difficulties encountered by a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its funny, clear-sighted view of people in all their strengths and limitations. Bedelia gives a tender and shrewd performance, startlingly tough at times. In our sexually retrograde cinema, a woman with pride is still something to get excited about. Co-starring Beau Bridges as Muldowney's lover, patron, and rival. 60

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Praver Hahvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Hahvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpily literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. 16, 56, 97, 533, 536, 709, 744, 813

I AM THE CHEESE—(1hr. 40m., '83) In order to unlock a past that seems lost in shadows, a 14-year-old boy journeys by bicycle to find his parents. With the slow revelation of the events which have been so long hidden, comes a very real terror. With Robert Wagner, Hope Lange, Don Murray, Robert MacNaughton. Dir. Robert Jiras. PG. 70

KOYANISQATSÍ—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir. Godfrey Reggio, music by Philip Glass. 14, 782

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Philippe Noiret. PG. 707

LA PASSANTE—(1hr. 46m., '83) In French, Eng. subtitles. The story of two couples belonging to different generations. Dir. Jacques Rouffio, with Romy Schneider, Michel Piccoli. 657

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Plácido Domingo is stolid as an actor and vocally a little too large-scale for the role. Cornell MacNeil looks rather worn and sings

with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. 574

★LIQUID SKY—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. 6

LONELY HEARTS—(1hr. 35m., '83) In this prizewinning Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtysix virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. 625

LONELY LADY—(1hr. 32m., '83) The story of a woman's changing life and character, beginning with teenagehood in the L.A. suburbs, and her desire to write. Dir. Harold Robbins, with Pia Zadora. R. 32

MONKEY GRIP—(1hr. 41m., '83) Filmed in Melbourne. A story about an independent young woman trying to raise her daughter alone, and a man whose fascination for her becomes obsessive. With Noni Hazlehurst, Colin Friels. Dir. Ken Cameron. 90

MR. MOM—(1hr., 48m., '83) A husband stays home with his three young children while Mom goes out and wins the bread. Dir. Stan Dragoti, with Teri Garr, Michael Keaton. PG. 503, 530, 645, 733, 821

NATE AND HAYS—(1hr. 40m., '83) A film about the career of Bully Hays, a pilot in the mid-nineteenth century. With Tommy Lee Jones, Michael O'Keefe. Dir. Ferdinand Fairfax. PG. 303, 411, 423, 426, 519, 529, 541, 552, 625, 648, 701, 714, 719, 722, 727, 751, 770, 811, 854, 878, 883

★NEVER CRY WOLF—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion*, puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion*. Spectacular and strikingly funny, it may be the first hip nature epic. Runt Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush*. The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the one depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. 9, 70, 92, 512, 567, 637

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupee of thinning grey hair—a distinguished-gentleman's toupee. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her execu-

tions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. 22, 32, 58, 92, 111, 117, 201, 206, 213, 225, 307, 412, 420, 428, 512, 519, 523, 526, 541, 558, 567, 606, 619, 625, 628, 632, 648, 662, 710, 711, 719, 724, 732, 747, 777, 783, 791, 793, 795, 807, 830, 851, 867, 873, 888, 889

OSTERMAN WEEKEND, THE—(1hr. 42m., '83) The latest Sam Peckinpah film is so convoluted in structure and private in meaning that you may enjoy individual sequences and yet be completely baffled by the film as a whole. John Hurt stars as a CIA man working for Burt Lancaster, head of the agency, in a plan to trap three alleged Soviet agents (Chris Sarandon, Craig T. Nelson, and Dennis Hopper) at the home of their friend, a TV investigative reporter played by Rutger Hauer. The movie is all about screwing the people you are working for before they can screw you, and can be taken as a parable of the fate of a film director working for studio bosses indifferent to his real abilities and interests. The Peckinpah parable is all very well—the movie still doesn't make sense on the literal level. There are, nevertheless, a variety of exciting, brilliantly directed action sequences that only Peckinpah could have brought off. Written by Alan Sharp, adapting a novel by Robert Ludlum. 30, 48, 82, 117, 202, 206, 210, 212, 304, 401, 407, 410, 413, 424, 450, 519, 531, 536, 541, 551, 558, 621, 632, 643, 651, 663, 700, 708, 710, 732, 756, 774, 784, 790, 800, 807, 819, 821, 841, 878

★PARSIFAL—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jürgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. 2

PASSION—(1hr. 27m., '83) Strange, irritating, but often amusing and beautiful to look at. In Jean-Luc Godard's latest, a Polish director (Jerzy Radziwilowicz) is making a film in Switzerland that consists of recreating famous paintings by Rembrandt, Goya, and others; meanwhile, chaotic life swirls around the set—the Italian backers break in, jabbering furiously; women in the Swiss city become involved with the director; a factory owner battles with his workers. The hifalutin' artiness of the *tableaux vivants* are set off by the silent-comedy messiness of the rest of life. With Hanna Schygulla and Isabelle Huppert, both wonderful, and Michel Piccoli (as the factory owner), running around with a rose stem in his mouth. R. 88

PURPLE HAZE—(1hr. 37m., '83) A music-filled excursion into the summer of '68. With Peter Nelson, Chuck McCrary. Dir. David Burton Morris. R. 51

★RETURN OF MARTIN GUERRE, THE—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 14, 73, 211, 537, 723, 821, 852

★RICHARD PRYOR...HERE AND NOW—(1hr. 34m., '83) The third in Richard Pryor's series of live-in-concert films is not as good as the first two, but who cares? Even when he's not at his best, or when he's doing variations on bits he's done many times before, he's superlatively gifted and intelligent and incredi-

bly quick to meet challenges from the audience or respond to tiny alterations in the mood of the evening. What he's giving us now are the aftershocks from abruptly terminating more than twenty years of drinking and dope. He must be the least hypocritical temperance lecturer of all time—he can convince you beyond doubt that he knows the pleasures of the stuff. But he knows its terrors too. In the two most brilliantly sustained routines of the movie, he impersonates an alcoholic trying to "explain" something to the police and a junkie justifying himself before the world at the point of death. At his greatest, Pryor brings comedy to that point of sadness where it becomes almost unbearable. 24, 33, 80, 100, 105, 114, 205, 220, 223, 231, 236, 237, 303, 401, 407, 408, 410, 411, 426, 447, 448, 501, 529, 531, 567, 570, 622, 632, 649, 663, 664, 708, 713, 719, 785, 790, 806, 810, 854, 862

***RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. 21, 37, 71, 528, 567, 732, 792, 795, 878

RUMBLE FISH—(1hr. 34m., '83) Francis Coppola's new youth-gang movie is a failure, but it's so weirdly, wildly overwrought that it exerts a peculiar fascination. As clouds go scudding across the sky, sped up mechanically as if to convey the impression of time running out, and the soundtrack emits a variety of dismaying thuds and what sound like garbage cans being dragged across the floor, two or three hoods pace furiously up and down Tulsa streets looking for a little action. The look of the film is so portentous it's hard to believe that *Rumble Fish* is about nothing more than a petulant, insecure young hood (Matt Dillon) who adores his older brother (Mickey Rourke), a retired gang leader bored with being his kid brother's ideal. Coppola is back in the territory of *The Outsiders*, trying to whip another of S.E. Hinton's stories of parentless boys into an apocalyptic fury. But how can you split the atom when the core of your material is mush? With Diane Lane and Vincent Spano. R. 74, 773

SLEEPAWAY CAMP—(1hr. 29m., '83) Kids are being mysteriously murdered at a summer camp. With Mike Kellin, Paul DeAngelis. Dir. Robert Hiltzik. R. 97, 100, 109, 117, 201, 220, 222, 237, 307, 401, 407, 413, 420, 428, 439, 512, 523, 526, 533, 571, 573, 601, 625, 633, 642, 710, 714, 747, 805, 822, 843, 846, 857, 864

STAR 80—(1hr. 44m., '83) Reviewed in this issue. R. 61, 62

TESTAMENT—(1hr. 29m., '83) The sort of excruciatingly well-meaning film one had hoped never to see a movie in perfect taste about the end of the world. A nuclear war has been fought and America has been destroyed. But somewhere north of San Francisco a small town holds out, cut off from other survivors, bravely waiting for death by radiation poisoning. Jane Alexander, housewife and mother, holds everything together, maintaining her dignity as her children die off, one by one. The movie is so noble, so discreet, and so miserably unimaginative it makes you want to scream in boredom and irritation. The whole point about nuclear holocaust is that it wipes out the significance of any individual's death. To assert the opposite by reducing the apocalypse to the fate of a single, loving family is simply to avoid the staggering difficulties of saying anything interesting about an unprecedented human situation. Partially funded by public television's *American Playhouse*. Written by John Sacret Young, from a story by Carol Amen. Directed by documentary filmmaker Lynne Dittman. PG. 50, 60, 531, 567, 791, 875

***UNDER FIRE**—(2hrs. 8m., '83) The most exciting and entertaining American political melodrama in years. Nick Nolte has the pivotal role as a reckless, talented, but basically apolitical photojournalist who falls in love with the Sandinistas in Nicaragua in 1979 and agrees to fake a photograph in order to help "la revolucion." This act, which the film solidly endorses, is morally dubious and not dramatized

clearly enough. But everything else in the movie is terrific. The director, Roger Spottiswoode, has captured the squalor and violence of civil wars; the cinematographer, John Alcott, working with filters, has made the clouds heavy purplish-black, the greens lush and dark. *Under Fire*, a superb piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. Also starring Joanna Cassidy as a radio correspondent who gently sheds her longtime lover, a *Time* magazine reporter, played by Gene Hackman, and takes up with the photographer. Jean-Louis Trintignant is on hand as a charming but sinister French C.I.A. operative, and the brilliant Ed Harris pops up as a mercenary who keeps killing people—a moral imbecile who doesn't even know what side he's fighting on. Screenplay by Ron Shelton and Clayton Frohman. R. 31, 72, 211, 407, 436, 442, 451, 503, 513, 547, 549, 609, 644, 712, 720, 724, 735, 754, 801, 809, 822, 842, 857, 874, 882

YENTL—(2hrs. 14m., '83) A young girl dresses as a boy in order to study the Talmud. Based on the story by Isaac Bashevis Singer. With Barbara Streisand, Mandy Patinkin, Amy Irving. Dir. Barbara Streisand. PG. 45, 562, 730, 792, 878

YOUNG WARRIORS—(1hr. 44m., '83) College boys form their own vigilante group. With James Van Paten, Ernest Borgnine, Richard Roundtree. Dir. Lawrence D. Foldes. R. 3, 41, 78, 97, 98, 99, 100, 102, 103, 106, 109, 110, 201, 203, 210, 212, 219, 222, 228, 237, 305, 401, 413, 420, 427, 439, 500, 512, 518, 533, 541, 555, 567, 573, 604, 634, 642, 649, 653, 702, 714, 716, 717, 728, 733, 770, 777, 780, 801, 805, 806, 828, 843, 846, 857, 864, 877

***ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and clichés of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. 16, 58, 97, 437, 438, 535, 536, 545, 548, 712, 789

Revivals

BADLANDS—(1hr. 24m., '74) The very impressive writing-directing debut of Terence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. 96

BRIEF ENCOUNTER—(1hr. 26m., '46) Celia Johnson and Trevor Howard in the sublime tearjerker of the forties, a romance between a married man and woman—this is what is meant by "bittersweet." Written by Noel Coward. Dir. David Lean. 89

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled Randolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman Mankiewicz, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore and Everett Sloane. 95

DON GIOVANNI—(3hrs. 5m., intermission, '79) In Italian, Eng. subtitles. Joseph Losey's film of the Mozart opera features a wretchedly unattractive Don (Ruggero Raimondi), a beautiful but inappropriate Italian setting, and mean-spirited direction which only Mozart's opera could survive. 657

GENTLEMEN PREFER BLONDES—(1hr. 31m., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos loved this version of her novel about two girl friends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. 7

JOHNNY GUITAR—(1hr. 48m., '54) This oddball Western seems at times strikingly artistic and at times simply ludicrous, but it's certainly always interesting.

With Joan Crawford and Sterling Hayden. Dir. Nicholas Ray. 95

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Genevieve Bujold. 13

KINGS OF THE ROAD—(2hrs. 56m., '76) In German, Eng. subtitles. Wim Wenders's engaging yet exasperating epic of two inarticulate young men wandering through the dull landscape of modern Germany. Bruno (Rüdiger Vogler), a self-sufficient and whimsical movie-projector repairman, picks up Robert (Hanns Zischler), a linguist whose marriage has just broken up. Together they drift from nowhere to nowhere, floating in the moody soulfulness of seemingly all recent West German films. The inanity isn't banal, but it isn't hip either. *Kings of the Road* is an epitaph for the kind of classical narrative Wenders cannot or will not make. Virtually unreleased to date. 2

MURDER AT THE GALLOP—(1hr. 24m., '63) A lively, amusing Agatha Christie mystery, with Miss Marple delightfully played by Dame Margaret Rutherford. Based on *After the Funeral*. Dir. George Pollack. 89

NOTORIOUS—(1hr. 41m., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up in her scenes with Grant, and in one scene joins him for one of the longest kisses in movie history. 10

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Gone are most of the historical personages, and in place of Doctorow's swift interweaving of scenes, the movie is constructed in large unwieldy chunks. In the large cast, Mandy Patinkin is outstanding, and Elizabeth McGovern is a charming dumb bunny. The scenes with the members of Doctorow's archtypal Wasp family—James Olson, Mary Steenburgen, and Brad Dourif—are a purgatory for the restless. Howard E. Rollins is attractive and dynamic, and James Cagney brings some juice to his lines, but by then the movie is beyond salvation. 96

***REAR WINDOW**—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitifully human murderer. The movie's restricted-point-of-view strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. 16, 57, 88, 206, 210, 418, 523, 541, 604, 625, 700, 821, 876

SECRET POLICEMAN'S OTHER BALL, THE—(1hr. 31m., '82) A comedy performance benefit for Amnesty International. With John Cleese, Graham Chapman, Peter Cook, Michael Palin, Pete Townshend and Sting. Dir. Julien Temple and Roger Graef. R. 41, 76, 97, 109, 206, 220, 235, 308, 401, 413, 418, 423, 517, 523, 531, 533, 541, 552, 573, 602, 625, 629, 632, 658, 705, 710, 714, 752, 758, 805, 813, 819, 857, 878, 883

SOMETHING FOR EVERYONE—(1hr. 55m., '70) Based on a peculiar novel, *The Cook*, this film is queerer yet, with a murky absurdist plot, pretentious symbolism, grossly exaggerated performances, and lots of nice Austrian scenery going to waste. Directed by Hal Prince, who says it was butchered in the studio. With Michael York and Angela Lansbury. 39

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dalí's famous loopy dream sequences. Dir. Alfred Hitchcock. 10

THAT OBSCURE OBJECT OF DESIRE—(1hr. 40m., '77) In French; Eng. titles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet and Angela Molina. Dir. Luis Buñuel. 95

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, November 14

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Previews now prior to a 12/4 opening. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$35. **Ethel Barrymore**, 243 W. 47th (239-6200). All major credit cards.

CARMEN—(*La Tragedie de Carmen*) The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; \$10-\$40. Previews now prior to an 11/17 opening. **Vivian Beaumont**, Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. Credit cards.

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Tues.-Thurs. at 8, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Sat. at 2, Sun. at 3, \$20-\$30; Wed. at 2, \$18.50-\$28.50. Previewing now; opening 11/21. **Biltmore**, 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

MARILYN—*An American Fable*. A new musical about the life and times of Marilyn Monroe, with book by Patricia Michaels, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalheimer. Alyson Reed and Scott Bakula are seen in the roles of Marilyn Monroe and Joe Di Maggio. Preview prices are Mon.-Sat. at 8, Wed. & Sat. at 2, \$20-\$35. After opening: Mon.-Sat. at 8, \$30-\$45; Sat. at 2, \$25-\$40; Wed. at 2, \$20-\$35. Previewing now prior to an 11/20 opening. **Minskoff**, 200 W. 45th (869-0550). 2 hrs., 15 mins. All major credit cards.

Wednesday, November 16

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Loric, music by Henry (*Dreamgirls*) Krieger; directed by Vivian Matalon. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer. Previews start 11/16 prior to a 12/8 opening. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; \$27.50-\$45. **Broadhurst**, 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

Friday, November 18

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Minor, Bill Moore, and William Prince; directed by Anthony Page. Previews start 11/18. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, all \$27.50 (except Sat. eve. which is \$30). All previews are \$21 (except Sat. eve. which is \$24). **Circle in the Square**, 1633 B'dway (581-3270). All major credit cards.

Wednesday, November 23

THE GLASS MENAGERIE—Jessica Tandy and Amanda Plummer star in a revival of Tennessee Williams' play; directed by John Dexter. Also in the cast are John Heard and Bruce Davison. Tues.-Thurs. at 8, \$20.50-\$29.50; Fri. at 8, \$27-\$35; Sat. at 8, \$29.50-\$37.50; Wed. at 2, \$19.50-\$27.50; Sat. at 2 & Sun. at 3, \$24.50-\$32.50. Previews start 11/23 prior to a 12/1 opening. **Eugene O'Neill Theater**, 230 W. 49th St. (246-0220). 2 hrs., 30 mins.

Now Playing

AMEN CORNER—Rhetta Hughes stars in a musical based on James Baldwin's book about a woman who becomes a preacher in Harlem in order to earn a living; directed by Philip Rose; music by Garry Sherman; lyrics by Peter Udell. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; \$30-\$40; Wed. at 2, \$20-\$30. **Nederlander**, 208 W. 41st (921-8000). 2 hrs., 20 min. All major credit cards.

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. Mon.-Thurs. at 8, Sat. at 2, \$25-\$32.50; Fri. & Sat. at 8, \$27.50-\$35; thru 12/17. **Booth**, 222 W. 45th St. (239-6200). 1 hr., 50 mins. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, \$20-\$33; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$28. **Neil Simon Theater**, 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

BROTHERS—Carroll O'Connor stars in George Sibal's play, set in a Northeastern seaport, focusing on a major crisis in a family headed by a tough Scottish-American union local president and his four grown sons; directed by Mr. O'Connor. With Frank Converse, Dennis Christopher, Pat McNamara, and George Klar. Mon.-Thurs. at 8; \$25-\$35; Fri. & Sat. at 8, \$27.50-\$37.50; Sat. at 2, Wed. at 2, \$22.50-\$32.50. **Music Box**, 239 W. 45th (246-4636). 2 hrs. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, \$37.50-\$45; Wed. at 2, \$32.50-\$40; spec. balcony seats \$10 for all perf. **Palace**, B'dway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. **Winter Garden**, 1634 B'dway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, \$30-\$45. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$27.50-\$45; Wed. at 2, \$20-\$35. **Majestic Theater**, 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ●●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twigg an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, \$25-\$45; Wed. at 2, \$20-\$35; Sat. at 2, Sun. at 3, \$23-\$40. **St. James**, 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$20-\$30. **Golden Theater**, 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, \$35-\$45; Wed. at 2, \$25-\$35; Sat. at 2, \$25-\$40. **46th St. Theater**, (221-1211). 2 hrs., 45 min. All major credit cards. ●

OHI CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$25-\$40. **Edison**, 240 W. 47th (757-7164). 2 hrs. All major credit cards. ●●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with additional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$25-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$20-\$35. **Virginia**, 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; \$19.50-\$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joyn, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Eva Gabor, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$25-\$35; Fri. & Sat. at 8, \$27.50-\$37.50; Wed. at 2, \$22.50-\$32.50. **Plymouth**, 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; \$20-\$40; Wed. at 2, \$17.50-\$37.50. **Broadway Theater**, Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A... MY NAME IS ALICE—Comedy revue conceived and directed by Joan Micklin Silver and Julianne Boyd, dealing with contemporary women, with sketches by Anne Meara, Wendy Wasserstein, Steve Tesich, Lucy Simon and others. \$8; thru 11/14. **American Place Theater**, 111 W. 46th (247-0393).

AND A NIGHTINGALE SANG—C. P. Taylor's comedy concerning a family in the north of England during WW II; directed by Terry Kinney. Mon.-Sat. at 8, Wed. & Sat. at 2; from 11/17; \$23.50-\$27.50. **Mitzi E. Newhouse Theater**, 150 W. 65th in the Vivian Beaumont Theater Building (354-0880).

BABY WITH THE BATHWATER—Christopher Durang's play about a woman who wants to be either a good mother or a best-selling novelist; directed by Jerry Zaks. With W.H. Macy, Leslie Geraci, and Christine Estabrook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Playwrights Horizons**, 416 W. 42nd (279-4200).

BECKETT'S PLAYS—*Ohio Impromptu*, *Catastrorophe*, and *What Where*, featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater**, 412 W. 42nd (594-2370).

BHUTAN—Jane Stanton Hitchcock's comedy about two couples making a pilgrimage to a Buddhist shrine in the Himalayas; directed by John Bird. Wed. & Thurs. at 8, Sun. at 7. **Wed. at 8, Sat. at 2, Sun. at 3; \$10-\$12.50; from 11/16. South St. Theater**, 424 W. 42nd (279-4200).

DINAH! THE QUEEN OF BLUES—Sasha Dalton stars as the songstress Dinah Washington and sings nearly two dozen songs associated with the legendary entertainer; directed by Woodie King, Jr. and featuring a jazz trio (Bross Townsend on piano, Michael Carvin on drums, and Ernest McCarty on bass). Wed. & Thurs. at 8, Fri. & Sat. at 8 & 10:30, Sun. at 3 & 7:30; \$14-\$20; from 11/23. **Carter Theater**, 250 W. 43rd (221-3682).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$14-\$18. **Sullivan St. Playhouse**, 181 Sullivan (674-3838). ●●

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; \$6-\$8; thru 12/30. **Billie Holiday Theater**, 1368 Fulton St., Bklyn (636-0919).

FUNHOUSE—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening, portrays some 20 characters. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$15. **Actors Playhouse**, 100 Seventh Ave. So. (691-6226).

THE GOSPEL AT COLONUS—Sophocles' *Oedipus at Colonus* is transformed into a contemporary gospel/theater piece, featuring Fourteen Karat Soul, Five Blind Boys of Alabama, the Brooklyn Institutional Radio Choir, and the J.D. Steele Singers; music composed by Bob Telson; piece created and directed by Lee Breuer. Thru 11/20 at 8, Sun. at 2 & 7; \$10-\$20. **Brooklyn Academy of Music**, 30 Lafayette Ave., Bklyn (636-4100).

GREATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$16-\$18; thru 11/27. **Circle in the Square**, 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sat. at 8; Sun. at 5:30; Wed. & Thurs. at 2. **Town Hall**, 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aileen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; \$18-\$22. **Roundabout/Susan Bloch Theatre**, 307 W. 26th (242-7800).

THE LADY AND THE CLARINET—Stockard Channing stars in a Michael Cristofer play about a woman who hires a clarinetist (Jay Dryer) to play at a dinner she has prepared for two; directed by Gordon Davidson. With Kevin Geer, Paul Rudd, and Josef Sommer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$19.50-\$24.50; from 11/16. **Lucille Lortel Theater**, 121 Christopher St. (924-8782).

THE LAST OF THE KNUCKLEBLEN—John Powers's play, set in Australia's out-back, explores the conflicts between men in a mining camp. Kevin O'Connor stars; directed by Peter Masterson. Tues.-Fri.

at 8, Sat. at 3 & 8, Sun. at 3 & 7:30; \$10-\$12. **American Theater of Actors**, 314 W. 54th (279-4200).

LEFTOVERS—Improvisational theatre piece written, staged, and performed by Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$14-\$18. **Astor Place Theater**, 434 Lafayette St. (254-4370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30; \$25; Fri. at 8, Sat. at 7 & 10; \$27.50. **Orpheum**, 126 Second Ave. (239-6200). ●●

THE MASTER BUILDER—Henrik Ibsen's flawless 94-year-old masterpiece about the ruthless builder who will sacrifice everything for the sake of his ambition; soundly and respectfully directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; \$18-\$22; thru 12/4. **Roundabout/Stage One**, 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; \$17.50-\$24.50. **Lamb's Theater**, 130 W. 44th (997-1780).

A PRIVATE VIEW—Vaclav Havel's autobiographical work wherein the Czech playwright dramatizes his struggle for human rights in an oppressive political system; directed by Lee Grant. With Stephen Keep, Barton Heyman, Nicholas Hormann, Richard Jordan, and Concetta Tomei. Tues.-Sun. at 8, Sat. & Sun. at 3; \$15, \$18. **Public Theater**, 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91**, 316 E. 91st (831-2000).

SAMUEL BECKETT'S COMPANY—The New York Shakespeare Festival/Mabou Mines production, adapted from the book, is performed as a monologue in three voices, conceived and directed by Honora Fergusson and Frederick Neumann, and starring Mr. Neumann. Tues.-Sun. at 8, Sun. at 3; \$18-\$8; 11/15-12/4. **Public/Other Stage**, 425 Lafayette St. (598-7150).

SECOND LADY—A one-woman show starring Judith Ivey, chronicling the breakdown of the wife of a presidential candidate as she delivers a speech before the League of Women Voters; directed by Carey Perloff. Sun. at 2 & 5; Mon., Tues., Fri. & Sat. at 8; \$12; thru 11/28. **Production Company**, 15 W. 28th (686-1470).

SECRET HONOR—or *Last Testament of Richard M. Nixon*, a drama by Donald Freed and Arnold Stone, with Philip Baker Hall in the lead role; directed by Robert Harders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7:30; \$14.50-\$18.50. **Provincetown Playhouse**, 133 MacDougal St. (777-2571).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$18. Opening playlet is Durang's *The Actor's Nightmare*. Downstairs, **Westside Arts**, 407 W. 43rd (541-8394). ●●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice*, both by David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; \$15, \$18; thru 11/20. **Public/LuEsther Hall**, 425 Lafayette St. (598-7150).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston, with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; \$22.50-\$25. **Entermedia**, 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars as the famous actress, and Russell Nype plays her father, Congressman Bankhead, in this musical of her life and times; directed by David Holdgrave. Arthur Siegel wrote the music, Tony Lang wrote the book, Mae Richard is the

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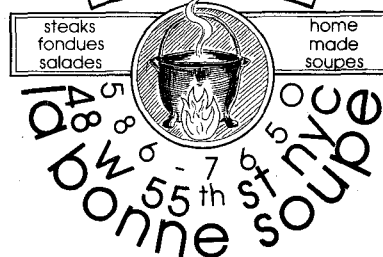
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THEATER

lyricist. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$25. **Westside Arts**, 407 W. 43rd (541-8394).

TRUE WEST—Dennis Quaid and Randy Quaid co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$18-\$20. **Cherry Lane Theater**, 38 Commerce St. (989-2020). ●

WEDNESDAY—Sada Thompson stars in Julia Kearsley's story of a middle-aged mother in the English midlands raising two children, a 19-year-old daughter, and a troubled 15-year-old son; with Mia Dillon, John Bowman, and John Cunningham; directed by Geraldine Fitzgerald. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 & 7; \$10-\$12; from 11/22. **Hudson Guild Theater**, 441 W. 26th (760-9810).

Theater Companies

AMERICAN JEWISH THEATER—Edward Beling's *Made in Heaven* is about a young couple contemplating divorce and the two sets of parents who resort to drastic measures to prevent this from happening; directed by Stanley Brechner. directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; \$11; thru 11/20. From 12/3, in the Studio Theater, John Van Druten's *I Am a Camera*, based upon Christopher Isherwood's *The Berlin Stories*; directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; \$11; thru 1/22. 92nd St. Y, 92nd & Lexington (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; \$7.50-\$10. **Theater**, 351 E. 74th (772-8707).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love*, with Kathy Baker, Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20-\$22.50. **Circle Rep**, 99 Seventh Ave. So. (924-7100). Chekhov's *The Sea Gull*, with Richard Thomas, Judd Hirsch, Barbara Cason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$22.50-\$25; thru 12/31. **American Place Theater**, 111 W. 46th (730-9393).

CITY STAGE COMPANY—*Faust*, parts I & II, in repertory. Thurs.-Sat. at 8, Sun. at 3; \$12-\$15. **CSC**, 136 E. 13th St. (677-4210).

CLASSIC THEATER—*The Life I Gave You*, Luigi Pirandello's play written for Eleanora Duse (who did not live to perform it); directed by Maurice Edwards. Wed.-Sun. (exc. 11/24); \$6; 11/23-12/11. **Theater**, 114 W. 14th St. (929-8033).

COCTEAU REPERTORY—George Farquhar's early Restoration comedy, *The Beaux' Stratagem* in rotating repertory with Robert Patrick's *Judas* for an open run. Thurs.-Sat. at 8, Sun. at 3; \$8.50. **Theater**, 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—James Anthony and Sarah Rice in a revival of Meredith Willson's *The Music Man*, a homespun musical account of a con-man's attempt to bamboozle a small mid-western town. It won the Tony and Drama Critics' Circle awards when it appeared on Broadway. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/20; \$6. **Theater**, 310 Riverside Drive (663-2057).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; \$6-\$7.50. **Theater**, 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; \$4. Sat. at 8, \$6. **Truck and Warehouse**, 79 E. 4th (254-5060).

LA MAMA E.T.C.—Dario D'Ambrosi's *The Buzzing of Flies* is an experimental work that takes place in a resort/asylum where people go to free themselves from everyday cares; with Raymond Kurdziel, the author, Craig Brodie, and Marcela Osorio Mendez; directed by T. Riccio. Wed.-Sun.; \$6-\$8; thru 12/4. **Theater**, 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Dana Coen's *Sympathy*, a tale of a family sitting shiva, set in the Long Island living room of a young widow; directed by Steve Albrezzi. With Laurie Heineman and Bernard Barrow. Wed.-Sat. at 8, Sun. at 3; \$8; thru 12/4. **L on Theater**, 422 W. 42nd, 3rd floor (239-0827).

MANHATTAN THEATER CLUB—Downstage: David McCallum stars in Christopher Hampton's *The Philanthropist* which takes a look at troublesome relationships among the over-educated. This is good, civilized, thought-provoking theater; directed by André Ernotte; thru 11/20. Upstage: Gretchen Cryer and Mary Gordon Murray in *Blue Plate Special*, a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary L. Fisher; directed by Art Wolff; thru 11/27. **Manhattan Theater Club**, 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Puppetplay, by Pearl Cleague, is the first play of the company's 17th season. Phylcia Ayers-Allen and Seret Scott star as two women who derive emotional security and per-

sonal comfort from a life-size puppet; directed by Clinton Turner Davis. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7:30; \$12-\$17. **Theatre Four**, 424 W. 55th (664-0901).

NUESTRO TEATRO—Rene Marques's *Los Soles Truncos*, in repertory with Federico Garcia Lorca's *La Casa de Bernarda Alba*; in Spanish; directed by Luz Castanos. Fri. & Sat. at 8, Sun. at 3; thru December. **St. John's in the Village**, 224 Waverly Pl. (675-6742).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos*, Carlo Gardel's *El Dia Que Me Quieras*; Amanda Vives's zarzuela (comic operetta), *Dona Francisquita*, a tribute to the mythical and eternal Madrid; Lorca's *La Zapatera Prodigiosa*; in Spanish in rotating repertory; \$8-\$10; call for times and dates. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas*, a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; \$17. **Theater**, One Sheridan Sq. (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*The Tempest*, with Bertram Ross as Prospero, and a cast of 19 actors; directed by Robert Mooney. Wed.-Sun. at 8, Sat. at 2; 11/18-12/11. **Center**, 86th St. & Amsterdam Ave. (877-6810).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder*. Wed. & Thurs. at 8; *Under Suspicion*, Fri. & Sat. at 8, Sun. at 3; *Murder One*, Tues. at 8; *Revenge Is Sweet*, Mon. at 8; \$7. **Theater**, 301 W. 55th (997-9582).

SOHO REP—Augustin Daly's *Under the Gaslight*, an 1867 American melodrama featuring a dastardly villain, a spunky heroine, and a Civil War veteran; directed by Steven Wyman. Thru 11/20; \$8. **Soho Rep**, 10 Mercer St. (925-2588).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30; Israel Horowitz's *The Indian Wants the Bronx*. Wed., Thurs. & Fri. at 9:30, Sun. at 7:30; Israel Horowitz's *Line*. Mon. at 9:30, Thurs. at 7:30, Ren Draya's *The Mothers*. Tues. & Wed. at 7:30, Sat. at 5; Edward Portnoy's *In the Waiting Place*. Admission \$6. **13th St. Theater**, 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *The Importance of Being Earnest*, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12/84; \$6. **Theater**, 252 W. 81st (666-3521).

WPA—Barbara Gilstrap's *The Alto Part* describes the conflict between a twelve-year-old girl and her mother over the fulfillment of each other's dreams; directed by Zina Jasper; with Kit Flanagan and Marisa Morell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; thru 11/20. **WPA Theater**, 138 Fifth Ave. (691-2274).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAGIO IN SHADOWS—Jeffrey Musmanno's play about a bitter playwright's struggle with his troubled marriage, his muse, and himself; directed by Susan Trimble. Sun.-Sat. at 8 (exc. Tues.); thru 11/19. **T.O.M.I.**, 23 W. 73rd (787-3980).

AND THE BEAT GOES ON—Musical revue creating a variety of styles from the era that saw pop music blossom; from folk to funk. Performed by a company of eight singers, backed by a rhythm section, directed by Michael O'Flaherty; conceived by O'Flaherty and Peter Gloo. Fri. at 10:30; Sat. at 8 & 10:30. **The Silver Lining**, 349 W. 46th (245-5100).

BENTLEY'S WAR—Original drama about World War II, set on a minesweeper, by Elliott Caplin, directed by Joseph Gifford. Thurs.-Sun. at 8; \$8; thru 11/20. **Riverwest Theater**, 155 Bank St. (243-0259).

THE BLOCK—Earl Johnson's play about three families living in the inner city; performed by teenagers living in foster care as well as professional actors; directed by Hamid Fardjad. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 11/20. **Actor's Outlet**, 120 W. 28th St. (869-3981).

THE BUCK STOPS HERE—Musical about the life of the late Harry S. Truman, with book by Norman Feder and music and lyrics by Richard A. Lippman; directed by Reggie Life. Call theater for times. Thru 11/20. **AMAS Rep**, 1 E. 104th (369-8000).

BULLPEN—A play by Dennis Watlington. Every Wednesday through Saturday through November, at 8; \$5. **American Theatre of Actors**, 314 W. 54th St. (736-1177).

CAGES—Lewis Carlin's one-act plays: *Snowangel* and *Epiphany*; directed by Anthony Di Pietro. Thurs.-Sat. at 7:30, Sun. at 2; \$6; thru 11/27. **Theater 22**, 54 W. 22nd St. (459-3446).

THE CHERRY ORCHARD—Anton Chekhov's play, directed by Mary Hayden. \$6; thru 11/20 (call theater for specifics). **New Media**, 203 E. 88th (860-8679).

CLUB TED—Musical comedy by Jay Martel and Tim Hill, dealing with a resort where guests compete with a death squad for the use of the tennis courts; directed by Susan Schneider. Thurs.-Sat. at 8; \$7.50; thru 12/17. **Westbeth Theater**, 151 Bank St. (691-2272).

CROSSFIRE—Theodore Faro Gross's mystery about the unmasking of heroism in Vietnam and at home; directed by Max Meyer. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3; \$10; 11/22-12/18. **INTAR**, 420 W. 42nd (245-2489).

CURSE OF THE STARVING CLASS—Revival of Sam Shepard's play about an American family dispossessed by a revenging underworld and voracious corporate real estate interests; directed by Robir. Lynn Smith. Fri. & Sat. at 8, Sun. at 7; \$4; thru 11/26. **Image**, 432 W. 42nd (564-1786).

A DANCE OF EXILE—A Traveling Jewish Theatre, directed by Naomi Newman, draws upon the poetry of the Kabbala, traditional Jewish music, dance, chanting, and performances by Corey Fischer and Albert Greenberg. 11/18, 19, 25, 26 at 11 p.m. 11/13, 20, 27 at 8; \$7. **Bessie Schönberg Theater**, 219 W. 19th St. (924-0077).

DON JUAN POR LOS SIGLOS DE LOS SIGLOS—Adapted and directed by Angel Gil Orrios from the plays of Zorrilla, Madariaga, and Grau about the Don down through the ages; in Spanish. Fri. & Sat. at 8, Sun. at 7; \$5; thru 12/18. **International Arts Theater**, 9 E. 16th (242-9861).

DOUBLE BILL—Douglas Mendini's *Katharine the Great*, and David Martin's *Hell's Pavement*; directed by Louis Troisi and Ed Bellow respectively. Both plays deal with man's inability to connect with reality and responsibility. Wed.-Sat. at 8; \$8; thru 12/3. **Storefront Blitz**, 506 W. 42nd (244-3575).

DOUBLE FAULT—Five one-acters by new playwrights, dealing with conflicting family relationships and changing sexual values; directed by Ann Raychel, Solange Marsin, and Dario Cipani. 11/26, 27, 12/1-4, 12/8-11 at 8; \$8. **Theatre Studio**, 750 Eighth Ave. (730-0235).

ENDGAME—Samuel Beckett's *Endgame*; directed by Jim Sheridan; with Neil Vipond, John Bennes, Thomas Delaney, and Terry Donnelly. Thurs.-Sat. at 8, Sun. at 3; \$6-\$8; thru 12/11. **Irish Arts Center**, 553 W. 51st (757-3318).

AN EVENING OF ADULT FAIRY TALES—*Miss Chicken Little*, with music by Alec Wilder, lyrics by William Engvick; *The Journey of Snow White*, with book, lyrics & music by Al Carmines. Wed.-Sun. at 8, Sun. at 3 (sign interpreted on 11/20 & 23; no perf. on 11/24); thru 11/27. **Wonderhorse**, 83 E. 4th St. (564-0879).

FIRST TIME ANYWHERE!—A play by Leo Meyer about the great Barnum, starring Ted van Griethuyssen. Tues.-Sat. at 8; \$8; thru 12/3. **Theatre Off Park**, 28 E. 35th (679-5684).

FLESH, FLASH, & FRANK HARRIS—Paul Stephen Lim's play about the bluster, generosity, and adventures of Harris in London's literary and social world. Thru 11/20; \$6. **Marquee Theater**, 189 Second Ave. (673-6341).

GOLDEN EXPRESS—Musical by John Arque, Evan Huss, Fred Fondren; directed by Phil Bratnoher. Fri.-Sun. at 8; \$5; thru 11/20. **Prometheus**, 239 E. 5th St. (477-8689).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; \$8-\$12. **Folksbiene**, 123 E. 55th (755-2231).

HEDDA GABLER—The Henrik Ibsen classic about a woman trapped in a marriage she doesn't care about and a society she hates; directed by John Daines. Michelle Duval stars in the title role. Tues.-Sat. at 8, Sun. at 3; \$6; thru 11/19. **Sargent Theater**, 314 W. 54th St. (644-6687).

HOLLYWOOD HELL—(Or *Cute Doesn't Age Well*) Michael Musto's comedy starring Crystal Field, directed by John Albano, about the rise and fall of an actress. Tues.-Sun. at 11; \$4; 11/17-12/4. **Theater for the New City**, 162 Second Ave. (254-1109).

HOOPS—Charles La Tourette's drama centering around the struggles of a girl lost in a world of fantasy; directed by the author. 11/17-19 at 8 (Sun. at 3); \$6. **Divine Theater**, 50 E. 7th St. (477-0666).

HOSTAGES—Mary Guzy's play about resulting conflicts after an adventuresome couple kidnaps a surprised victim; directed by Melody Brooks. 11/13-16, 20-23, 27-30, 12/4-7 at 8; \$8. **78th St. Theatre Lab**, 236 W. 78th (595-0850).

INTERNAL INJURIES—Play conceived and directed by Lloyd Lynford which takes place through the minds of a husband and his ill wife. 11/15-20 at 8; \$6. **Westbeth Theatre Center**, 151 Bank St. (242-7103).

THEATER

JESUS ON BROADWAY—His Retrial and Vindication. Abraham Van Prague's one-person play starring Joseph Ben-David; directed by the author. Sat. at 8 & 11; Sun., Mon., Wed., & Thurs. at 8; Sun. mat. at 3; \$6-\$8; thru 11/20. **Humanist Showcase Center**, 2328 Broadway (799-0191).

THE JUNGLE—Adaptation of Upton Sinclair's muck-raking novel about labor practices in Chicago at the turn of the century; directed by James Niesen. Wed.-Sat. at 8, Sun. at 3 & 7; \$8; 11/23-12/18. **Nameless Theater**, 125 W. 22nd (666-7856).

A LATE SNOW—Jane Chambers's comedy-drama concerning five women snowbound in an isolated cabin; directed by Francine Trevens. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; \$10-\$12. **Urban Arts Theatre**, 227 W. 17th St. (869-3981).

LEAD US NOT INTO PENN STATION BUT DELIVER US FROM EVIL—Two bag ladies struggle to survive on the streets of New York; directed by Charles L. Moore. Wed.-Sun. at 8; \$10; from 11/16. **Courtyard Playhouse**, 39 Grove St. (620-7110).

LONDON DAYS AND NY NIGHTS—Musical revue by Jason McAuliffe, about two songwriters competing for the affection of one girl. Thurs.-Sat. at 8; \$10. **Park Royal**, 23 W. 73rd (874-8091).

MACBETH—Shakespeare's classic tragedy, with John Christopher Jones and Randy Danson as the bloody Macbeths; directed by Rebecca Guy. Thurs.-Sat. at 8; Sun. at 3; \$8. **Ark Theater**, 131 Spring St. (431-6285).

THE MAN WHO NEVER DIED—Barrie Stavis's play concerns the labor leaders who risked everything to make a better life for all the workers of the world; directed by Anne B. Wyma. 12/7-9, 4-16 at 8; \$5. **Barney Auditorium**, 26-36 Stuyvesant St. (365-5493).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; \$8; thru 1/21/84. **Stonewall Rep.**, 43 W. 13th St. (989-3909).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's play about love between an American girl and a Russian man; directed by Joseph Kapp. Tues.-Thurs. at 8, Fri. & Sat. at 7, Sun. at 3 & 7; \$6. **Theater**, 743 Eighth Ave. (608-3978).

THE MOST POWERFUL PIECE—Steven Nelson's play about sex, chess, and the end of the world; directed by Dale Merchant. Fri.-Sun. at 8, thru 11/27, then Thurs.-Sun. at 8, 12/1-18; \$6. **N.Y.T.E.**, 62 E. 4th St. (477-4120).

MUD—Maria Irene Fornes's play about three people living well below the poverty line and out of touch with the society around them; directed by the author. Thurs.-Sun. at 8; \$4; thru 12/11. **Theater for the New City**, 162 Second Ave. (580-9548).

MY SISTER EILEEN—Revival of the comedy by Joseph A. Fields and Jerome Chodorov, based on the Ruth McKenney stories; directed by Irene Farrelly Porter. Fri. at 8, Sat. at 3 & 8, Sun. at 7; \$6; thru 11/19. **MAP Theater**, 921 Madison Ave. (249-7346).

NO HAPPY ENDING—Neil Cuthbert's cabaret, an evening of new-wave comedy with music, with Ilene Kristin and Jack Gilpin; directed by Charles Karchmer. Wed. at 8, Thurs. at 7 & 9:30, Fri. & Sat. at 8, Sun. at 3; \$6; thru 11/20. **Ensemble Studio**, 549 W. 52nd (247-4982).

NOVEMBER SOUL—The *Odyssey* of Young Herman Melville. A one-man show, adapted and performed by Michael Finnerty; directed by Anthony Alicata. Thru 12/4; \$5-\$7. **TOMI Theater**, 23 W. 73rd (678-7470).

NUDE WITH VIOLIN—Revival of the Noel Coward comedy about a bunch of characters who hang around a Parisian painter's studio. With Gavin Trotter, Janet Hayes Walker, Edward Conery. Tues.-Sat. at 8, Sat. & Sun. at 3; 11/16-12/4; \$8 (no perf. 11/24, 29, 30, 12/1). **York Theater**, 2 E. 90th (534-5366).

ON TOUR—Jean Nuchtern's play is set onstage and backstage in a London theater where an American modern dance group is performing; directed by Ann MacMillan. With David Armstrong, Ilene Strickler, Ray Collins, Julie Ruth, Franz Robinson, and Meryl Goodfader. 11/18 at 8, 11/20 at 3 & 7; 11/25 & 26 at 8; 11/27 at 3; 12/2 & 3 at 8; 12/4 at 3; 12/7-10 at 8; 12/11 at 3 & 7:30; \$6. **Actors and Directors Theater**, 410 W. 42nd (594-2370).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20. **34th St. Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

OUR AMERICAN COUSIN—Tom Taylor's historical comedy-drama in a new version, presented by the Washington Square Players. 11/17, 18, 19 at 8; \$6. **University Theater**, 35 W. 4th St. (598-3067).

PAHOKEE BEACH—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan.

Tues.-Sat. at 8, Sun. at 3; \$5; from 11/15. **Playhouse 46**, 423 W. 46th (243-3829).

PEG O' MY HEART—J. Hartley Manners's 1912 play is about a poor lass flung into the cold, unwanted arms of aristocratic relatives, with Catherine Winters in the title role; directed by Denis Lynch. 11/17, 18, 19 at 8, 11/19 at 3; \$8-\$10. **St. Bart's Playhouse**, Park Ave. & 50th (751-1616).

PERICLES, PRINCE OF TYRE—John Patrick Hurley has the title role in Shakespeare's late comedy-romance; directed by Jon Teta, original music by Richard Atkins, with a cast of 30 actors, dancers, acrobats, mimes, and musicians. Thurs.-Sat. at 8, Sun. at 2; \$6; 11/17-12/11. **Ohio Space**, 59 Greene St. (226-7341).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; \$7.50. **Houdini Theater**, 1026 Third Ave. (472-1228).

SERIOUS BIZZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 2:30; \$10-\$16. **O'Neal's**, 147 W. 43rd (869-4200).

SEVEN KEYS TO BALDPATE—Revival of George M. Cohan's mystery farce, set in 1935, about an author trying to win a bet that he can write a mystery novel in 24 hours; directed by Tim Foley. Thurs.-Sat. at 7, Sun. at 3; \$6; thru 11/20. **Church of the Covenant**, 310 E. 42nd (370-0019).

SISTERS—Some Theatrical Rituals About the Nunnery. Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; \$8; thru 12/11. **Stonewall Repertory**, 43 W. 13th St. (255-5493).

STOP TIME—Robert Ader's play starring Marilyn Spanier and the author; directed by Eric Scheps. Thurs.-Sat. at 7:30, Sun. at 3; \$6; thru 11/20. **PSW Studios**, 243 W. 55th (772-2472).

STRICTLY DISHONORABLE—Revival of Preston Sturges's 1929 comedy; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$8; thru 11/28. **Apple Corps**, 601 W. 51st (664-0027).

SUCCESS AND SUCCESSION—Ronald Tavel's domestic comedy concerning a household of New York's most creative people living in a brownstone; directed by Michael Hillyer. Thurs.-Sun. at 8; \$4; thru 12/11. **Theater for the New City**, 192 Second Ave. (254-1109).

TO BE YOUNG, GIFTED, AND BLACK—Revival of the Lorraine Hansberry kaleidoscope of scenes, letters, poems and personal writings. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 11/20. **Hartley House**, 413 W. 46th (787-1073).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's testament to life about a ghost who tries to send her husband into the arms of a new woman; directed by Pamela Berlin; with Sarah Jessica Parker, James Rebhorn, and Richmond Hoxie. Tues.-Sat. at 8; Sun. at 2 & 7; \$10; thru 12/4. **Ensemble Studio**, 2nd floor, 549 W. 52nd (247-4982).

TOWARDS ZERO—Agatha Christie's mystery thriller concerns a murder which occurs during a houseparty on the coast of Cornwall; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; \$8; 11/17-12/18. **Meat and Potatoes**, 306 W. 38th St., 4th floor (564-3293).

TRADE—Robert Perring's play about a young boy from the mid-West who becomes involved in a male prostitution ring; directed by Zu Stears. Sun.-Wed. at 7:30; \$8; thru 12/14. **18th St. Playhouse**, 145 W. 18th (695-2484).

THE TRIAL OF ADAM CLAYTON POWELL, JR.—Billy Graham's play about the 1967 Special Select Committee's investigation of the congressman's affairs, both private and public; directed by Dianne Kirksey. Timothy Simonson plays the congressman. Thurs.-Sun. at 7:30, Sun. at 3; \$5; thru 11/20. **Henry Street Settlement**, 466 Grand St. (598-0400).

UBU RIDES AGAIN—Plastic punk musical with music by John Aschenbrenner, lyrics by Stephen Policoff, book by Adam Beckerman; directed by Barbara Vann. Wed.-Sat. at 8, Sat. at 8 & 10:30; thru 12/10; \$5-\$7. **Newfoundland**, 6 W. 18th St. (255-4991).

ZOOLOGY—Martin Jones's play, set in a zoo, takes an in-depth look at the human race as an endangered species. With Giulia Pagano, Alice White, Jean Bruno, Eleanor Garth, Mary Ann Chance, and Gregg Daniel; directed by Licia Colombi. Wed.-Sat. at 8, Sun. at 3; \$8; thru 11/20. **Actor's Outlet Theater**, 120 W. 28th (279-4200).

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Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

LAMBRO AHLAS—The young woman in oils and watercolors, thru 11/19. Summit, 101 W. 57th (586-6734).

JAKE BERTHOT—New paintings and drawings, thru 12/10. McKee, 41 E. 57th (688-5951).

ELENA BORSTEIN—New work, thru 12/3. Markel, 50 W. 57th (581-1909).

RONALD JULIUS CHRISTENSEN—From bold color impressions of sun on fields to nature abstractions, thru 11/30. Fedele, 42 E. 57th (371-0204).

STUART DAVIS—The influence of the Armory Show on his abstracted images from 1913 to 1919, thru 12/23. Washburn, 42 E. 57th (753-0546).

ERIK DESMAZIERES—Drawings of visionary architecture, intimate interiors, thru 11/30. Fitch-Febvre, 5 E. 57th (688-8522).

JOELLYN DUESBERRY—New landscapes, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

ERTÉ—Sculpture, prints, cast paper, and gouaches on his 91st birthday, thru 11/27. Dyansen, 11 E. 57th (489-7830) and 122 Spring (226-3384).

JOHN FERREN—Watercolors, engravings, paintings from the 30's and 50's, thru 11/19. Sachs, 29 W. 57th (421-8686).

AUDREY FLACK—Early gestural figurative paintings and drawings from 1953 to 1968, thru 12/3. Armstrong, 50 W. 57th (582-8581).

BARRY FLANAGAN—Abstract stone carvings, bronze hares, boats, a life-size horse, thru 11/26. Pace, 32 E. 57th (421-3292).

ELISABETH FRINK—Heroic bronze figures plus horses and dogs, thru 11/26. Dintenfass, 50 W. 57th (581-2268).

JOSEPH HASKE—Recent paintings, thru 12/3. Oscarsson Hood, 41 W. 57th (750-8640).

MICHAEL HEIZER—Monotypes, 1983, thru 11/19. Heesy, 50 W. 57th (942-0521).

RICHARD HENNESSY—Large abstract canvases and graffiti, thru 12/10. Hamilton, 20 W. 57th (765-5915).

YVONNE JACQUETTE/GEORGE NEGROPONTE—Drawings of aerial urban and rural landscapes. Thru 11/25. Alexander, 20 W. 57th (757-3721).

RICHARDS JARDEN/TONY ROBBIN—Fragments from television/Painted surfaces with welded steel construction appendages. Thru 11/30. DeNagy, 29 W. 57th (421-3780).

DONALD JUDD—Early "minimal" works, thru 12/3. BlumHelman, 20 W. 57th (245-2888).

LANCE KILAND—Enigmatic textured oils using wax, thru 12/10. Getler/Pall, 50 W. 57th (581-2724).

TERENCE LANOUE—"Winterkill," an installation intimately related to nature plus works on paper, thru 11/19. Siegel, 24 W. 57th (586-0605).

LEO MANSO—Roman collages, thru 12/6. Arras, 29 W. 57th (421-1177).

PAULA MODERSOHN-BECKER—A retrospective of 102 oils, drawings, and prints by this pioneer modernist from Germany, 11/15-1/7. Galerie St. Etienne, 24 W. 57th (245-6734).

RICHARD POUSSETTE-DART—New abstract expressionist canvases, thru 11/26. del Re, 41 E. 57th (688-1843).

G.H. ROTHE—Paintings, 11/14-26. Hammer, 33 W. 57th (644-4400). Mon.-Fri. 9:30-5:30, Sat. 10-5.

JONATHAN SANTLOFER—Shaped canvases influenced by Kabuki performances, 11/15-12/10. Adler, 37 W. 57th (980-9696).

JASON SCHOENER—Greece, England, Scotland, Latin America, thru 11/26. Midtown, 11 E. 57th (758-1900).

STEVEN SINGER—Life-sized models made of shredded steel, thru 11/26. Kornblee, 20 W. 57th (586-1178).

ANDREW TAVARELLI—Rectilinear abstracts based on mountains, the sea shore, thru 11/26. Haber Theodore, 24 W. 57th (541-9393).

JEAN VENITEN—French oils, thru 11/26. Eric, 61 E. 57th (371-9270).

TOM WESSELMANN—Nudes in "drop-out" shaped canvases, thru 11/26. Janis, 110 W. 57th (586-0110).

JAMES A. MCNEILL WHISTLER—40 etchings and drypoints, thru 11/30. Wunderlich, 41 E. 57th (724-8778).

JANE WILLOUGHBY—Collage-paintings, thru 11/26. Viridian, 52 W. 57th (245-2882).

Madison Avenue and Vicinity

ALEXANDER ARCHIPENKO—Early sculpture, thru 12/3. Haime, 1000 Madison (772-7760).

JEANNIE BAKER—A narrative series of constructions in wood, fabric, feathers of New York City, 11/19-12/15. Forum, 1018 Madison (772-7666).

HANNELORE BARON—Boxes using found wood, faded cloth, paint, thru 12/3. Schlesinger-Boisante, 822 Madison (734-3600).

BILL BARRETTE—Eight dyed-paper works, thru 11/26. Taghinia-Milani, 1080 Madison (570-6173).

JACOBO BORGES—Figures in ethereal settings, thru 12/10. CDS, 13 E. 75th (772-9555).

NANETTE CARTER—Low relief mixed-media collages, thru 11/23. Ericson, 23 E. 74th (737-6155).

BERNARD CATHELIN—Lushly colored florals plus muted Venice, 11/17-12/10. Findlay, 984 Madison (249-2909).

CLARENCE KERR CHATTERTON—Early gouaches of the Hudson River Valley, the Maine Coast, thru 11/26. ACA, 21 E. 67th (628-2440).

GEORGE D'ALMEIDA/MARIAN JACOB—Luminous abstractions/Bronzes, some of shells. 11/16-12/24. Rolly-Michaux, 943 Madison (535-1460).

JOSE DE RIVERA—Sculpture constructions, thru 12/1. Borgenicht, 724 Fifth (247-2111).

ELIZABETH EGBERT—Geometric, environmental wood sculpture and maquettes, thru 11/29. Sculpture Center, 167 E. 69th (879-0430).

EIZAN (1787-1867)—Women of the Floating World, thru 11/29. Ronin, 605 Madison (688-0188). Mon.-Sat. 10-6.

YUN GEE—Early modernist paintings from the 20's and 30's, thru 12/10. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

PHILIP GRAUSMAN—Portraits in sculpture and drawings for the past ten years, thru 11/23. Schoelkopf, 825 Madison (879-4638).

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

PAUL CESAR HELLEU (1859-1927)—Drypoints/American and European still life by Barnett, Silva, Stevens, others/American watercolors by Luks, Benson. Thru 12/31. Childs, 956 Madison (772-6606).

DAVID HOCKNEY—Landscapes, still lifes, portraits, swimming pools, showers, influenced by his American sojourns, thru 12/10. Beadleston, 60 E. 91st (348-7234). Mon.-Sat. 9:30-5:30.

CARL HOLTY—From biomorphic surrealist forms of the 30's to the hard-edged abstractions of the 40's, thru 11/23. Graham, 1014 Madison (535-5767).

HUNDERTWASSER—Jewel-like paintings, thru 11/30. Aberbach, 988 Madison (988-1100).

THOMAS E. IRISH—Naive scenes by this contemporary folk artist, thru 12/31. Eisenberg Folk Art, 820 Madison (628-5454).

LYNN ITZKOWITZ/MARGALIT MANNOR—Shaped, textured canvases/Fragments of nature and the urban landscape in color photos. Thru 11/29. Urdang, 23 E. 74th (288-7004).

PAUL JENKINS—Broken prisms, thru 12/3. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

PETER JONES—Fruit and other foods, thru 12/10. Adler, 21 E. 67th (249-2450).

MORTON KAISH—Luminous color landscapes, architectural motifs, thru 12/3. Staempfli, 47 E. 77th (535-1919).

MICHEL KANTER—Sculpture and works on paper about buildings, thru 11/30. Taittinger, 1089 Madison (570-6767).

HARRIET KORMAN—Recent paintings, 11/19-12/24. Willard, 29 E. 72nd (744-2925).

HEINRICH KUHN/RODRIGO MOYNIHAN—

Photos from 1890 to 1915/Paintings. Thru 11/19. Miller, 724 Fifth (246-1625).

EMMA FORDYCE MACRAE (1887-1974)—Figures, beach scenes, Venice in the 20's and 30's, 11/19-12/17. York, 21 E. 65th (772-9155).

MICHAEL MAZUR—A Cape Cod lake and its vegetation, thru 11/30. Mathes, 851 Madison (249-3600).

GUY PENE DU BOIS—Witty satirical portrayals of the privileged mostly from the 30's, thru 12/3. Graham, 1014 Madison (535-5767).

GEORGE RICKEY—30 years of his sculpture emphasizing motion, thru 12/24. Davidson, 43 E. 78th (734-6702).

SEGUI—Paris, thru 12/10. Lefebvre, 47 E. 77th (744-3340).

JESSICA TCHEREPNINE—Botanical watercolors, thru 12/7. Recent French acquisitions, particularly from the 19th-century, thru 12/31. Shepherd, 21 E. 84th (861-4050).

NADEZDA VITOROVIC—Surrealistic new wave from Yugoslavia using birds and humans, thru 11/29. Silberberg, 16 E. 79th (861-6192).

SoHo

TOM ARNDT/NANCY RANDALL—Photos of rural Minnesota at night and Little Italy on July 4th/Pastels, paint on paper, monotypes of the cicada, an insect, 11/17-12/30. Manes, 177 Prince (316-1699).

ELLIOTT BAROWITZ—Warplanes documented, thru 11/30. Blue Mountain, 121 Wooster (226-9402).

ROBERT BEAUCHAMP/JOSEPH PICCILLO—New figurative expressionist works/The figure in metaphorical situations. Thru 12/7. Knowlton, 153 Mercer (431-8808).

TOM BILLS—Steel, wood, and concrete sculpture, thru 11/28. Manhattan Art, 81 Greene (219-2007).

ROSS BLECKNER—Predominantly black canvases using dense layers of paint, thru 11/26. Boone, 417 W. Broadway (431-1818).

JONATHAN BOROFKY—New paintings and sculpture, thru 12/3. Cooper, 155 Wooster (674-0766).

JEFFREY BROSK—Recent wall constructions, 11/17-12/17. Hutchinson, 138 Greene (966-3066).

JAMES BROWN—Elemental figural compositions using violent strokes, thru 11/26. Shafrazi, 163 Mercer (925-8732).

GERALD CHARRIERE—Drawings and mixed-media using book binding tools plus books, thru 11/19. Key, 130 Greene (966-3597).

ERNESTO CHORAO—Still lifes, thru 11/19. He-noch, 80 Wooster (966-0303).

PAT COLVILLE/HELEN SOREFF—Paintings, thru 11/26/Drawings, thru 12/23. Condeso/Lawler, 76 Greene (219-1283).

LINDA CUNNINGHAM—Large scale experimental bronze and steel sculpture, thru 11/30. Soho 20, 469 Broome (226-4167).

LADDIE JOHN DILL/MICHAEL LUCERO—Abstract landscapes/Heads and totems in ceramics. Thru 11/26. Cowles, 420 W. Broadway (925-3500).

NANCY DWYER—Paintings and reliefs, thru 12/3. Semaphore, 462 W. Broadway (228-7990).

AUDREY FLACK—Figurative paintings, watercolors, dye transfer photos, thru 11/26. Meisel, 141 Prince (677-1340).

JEFF GOMPERTZ—Large scale black and white paintings, thru 12/1. Haber, 133 Greene (505-7800).

SAMIA A. HALABY/SUZANNE MCCLELLAND—Textual abstractions/Drawings and painterly abstractions. Thru 11/26. 22 Wooster (431-6445).

PHYLLIS BAKER HAMMOND/KAREN LEWIS—Columnar sculptures with heads in clay/Family members around a beach fire. Thru 11/27. Pindar, 127 Greene (533-4881).

JENNY HOLZER—Survival series using words, thru 12/1. Gladstone, 152 Wooster (505-8690).

DAVID HUCHTHAUSEN/AL ROSS—Fictitious artifacts/Caricatures and collages. Thru 11/27. Heller, 71 Greene (966-5948). Wed.-Sat. 11-6, Sun. 12-5.

ARATA ISOZAKI—Large architectural drawings for the new LA Museum of Contemporary Art, silk-screens, Japanese projects, thru 11/27. Esman, 121 Spring (334-9659).

ALAIN KIRILI—Hand-forged iron sculpture, thru 11/26. Bonnier, 420 W. Broadway (334-8414).

CHAIM KOPPELMAN—Pastel still lifes, satire, thru

12/6. Terrain, 141 Greene (777-4426).

SHIGEKU KUBOTA—Video sculpture, thru 11/26. White Columns, 325 Spring (924-4212).

FAY LANSNER—Large drawing involved with process and presence, thru 11/19. Ingber, 460 W. Broadway (674-0101).

LORI LAWRENCE—Oils and mixed-media drawings of group figures, dancers, 11/19-12/8. Eno, 101 Wooster (226-5342).

MAO LEE—Abstract ceramic sculpture, thru 12/12. Kottler, 345 W. Broadway (966-3355).

CAROL LEVIN/DAVID RAY—Still lifes of the ingredients from actual recipes/Dream-like images, a self-portrait. Thru 11/27. Atlantic, 458 W. Broadway (228-0944).

LI-LIAN—Precisely painted ledger sheets, legal pads plus three other solo exhibitions, thru 12/3. OK Harris, 383 W. Broadway (431-3600).

JOHN MENDELSON—Paintings, thru 12/3. Concord, 451 Broome (925-2994).

KAZUMA OSHITA—Metal hammering, thru 12/21. Milliken, 98 Prince (966-7800).

MIMMO PALADINO—Recent painting and sculpture, thru 11/26. Sperone Westwater, 142 Greene (431-3685).

MARIANNE PERRY—New York City streets, subways, thru 11/30. First Street, 386 W. Broadway (226-9011).

MILO REICE—Mythological and Shakespearian themes in large oils, thru 11/26. Toll, 146 Greene (431-1788).

BEATRICE RIESE/MARTIN SCHREIBER—Geometric abstractions related to musical themes/Pristine circles on geometric fields. Thru 11/27. Pleiades, 164 Mercer (226-9093).

ALBERTO RIZZO—Photoworks, thru 12/4. Central Falls, 478 W. Broadway (475-3333).

LILA RYAN—Wood, metal, and man-made stone, thru 11/26. 14 Sculptors, 164 Mercer (966-5790).

JUDITH SHAHN—Recent paintings, drawings, and silkscreens, thru 11/27. Morningstar, 164 Mercer (334-9330).

DAVID SHAPIRO—Works on paper, mostly monotypes, thru 11/30. Styria, 426 Broome (226-1373).

OLGA SHEIR—The gardens of Giverny, thru 11/27. Noho, 168 Mercer (473-9619).

HELEN SOREFF—Intensive line drawings, 11/15-12/23. Condeso/Lawler, 76 Greene (219-1283).

NICHOLAS SPERAKIS—Mosaic-like oils, stark black and white woodcuts, thru 12/11. Arbitrage, 99 Spring (334-9755). Wed.-Sun. 12-5.

CAROLYN VIRGIL—Large cut and painted paper on canvas collages, thru 11/30. Bowery, 121 Wooster (226-9543).

TOM WESSELMANN—Studies from life, watercolors, paintings from the last two years, thru 11/26. Sander, 51 Greene (219-2200).

PHILIP WOFFORD—Symbols, images woven into an intensely painted abstract web, thru 12/14. Hoffman, 429 W. Broadway (966-6676).

DAVID WOJNAROWICZ—New conceptions in cooperation with Civilian Warfare, thru 12/3. Bromm, 90 W. Broadway (732-6196).

JAMES WOLFE—Large steel sculpture, thru 12/10. Rosenberg, 115 Wooster (431-4838).

PAMELA WYE—Faces and bodies in static poses, thru 11/30. Soho 20, 469 Broome (226-4167).

Other

STEPHEN ALJIAN—Architectural and landscape motifs in charcoal, color wash, and gesso, thru 11/30. Christminster, 336 E. 5th (475-8369).

SYBIL ANDREWS/CLARE LEIGHTON—Color linocuts form the 20's and 30's/England, Gandhi in drawings and watercolors. Thru 12/9. Ryan, 452 Columbus Avenue (799-2304).

CARL APFELSCHNITT—New paintings, thru 11/26. Olsen, 51 E. 10th (473-0231).

ROMARE BEARDEN—Oils with collage, thru 12/17. Cordier & Ekstrom, 417 E. 75th (988-8857).

SUE COE—Political images using black paint, graphite drawing, magazine cut outs, thru 11/27. PPOW, 216 E. 10th (477-4084). Wed.-Sun. 12-6.

BETTY COLLINGS—Mathematical formulas in inflated vinyl, thru 12/1. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

MARK DEAN—"Boy's Life," thru 12/4. Sharpe, 328 E. 11th (777-4622). Tues.-Sun. 1-6.

JANE DICKSON—Bold oil stick images, some of the city, thru 12/10. Delahunty, 291 Church (226-2519).

SARI DIENES—"New work," thru 11/26. A.I.R., 63 Crosby (966-0799).

MARTIN HAGGLAND—Paintings and drawings, thru 12/8. Bush, 260 W. 86th (873-1397).

ALFRED LESLIE—Watercolor landscapes, thru 12/3. Oil & Steel, 157 Chambers (964-1567).

ALISON MANAUT—Planes of color in acrylics, 11/16-1/14. Zim-Lerner, 123 University Pl. (777-1907).

ALEX MCFARLANE—Solid graphite sculpture and wall reliefs, thru 11/26. Bouckaert, 100 Hudson (925-6239).

RICHARD MILANI—Paper pulp, raw pigment and acrylics on fiberglass screening, thru 11/30, and works on paper, 11/15-12/13. Nature Morte, 204 E. 10th (420-9544) and Brandt, 45 Bond (475-2224).

CATALINA PARRA—Works, 11/15-12/11. Seguy, 61 W. 62nd (265-3314). Tues.-Sun. 11-7.

GEORGE PECK—Oil on linen painterly abstractions, thru 11/26. Stroler, 13 White (966-5090).

FRANCINE TINT—Acrylics on canvas and paper, thru 11/26. Yorke Rentschler, 450 W. 24th (929-0192).

WILLEM VAN ES—Bold black strokes on explosive color, thru 11/27. Westbeth, 155 Bank (924-2566).

FRANK LLOYD WRIGHT—Furniture and drawings from 1900 through the 50's, thru 11/19. Fifty-50, 793 Broadway (777-3208).

GROUP SHOWS

57th Street

BREWSTER—41 W. 57th (980-1975). Latin American masters, Carrington, Tamayo, Zuniga plus a sampling of the muralists Orozco, Rivera, thru 12/10.

DEUTSCH—20 W. 57th (765-4722). Southwest Indian pottery and early 20th century Americans DuBois, Marsh, Stanley, thru 12/1.

GALERIE MAEGHT LELONG—9 W. 57th (371-9077). Mon.-Fri. 10-5:30. Small scale sculpture by Arp, Brancusi, Johns, Picasso, Shapiro, thru 12/9.

GRAND CENTRAL—24 W. 57th (867-3344). American portraits of women showing the influence of the Japanese prints, plus Whistler, 1880-1917, thru 12/10.

HEIDENBERG—50 W. 57th (586-3808). Bonnard, Lautrec, Pissarro, Vuillard, thru 11/30.

KENNEDY—40 W. 57th (541-9600). American portrait, landscape, seascape, still life, and genre from 1770 to 1922, thru 12/30.

LUMBARD—38 E. 57th (421-3494). New York City by Butera, Florin, Safran, Wilcox, thru 12/24.

PROTETCH—37 W. 57th (838-7436). Silver tea and coffee services designed by Graves, Meier, Mendini, Rossi, Venturi, Yamashita, thru 11/27.

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Degas, Homer, Miro, Sisley, thru 12/3.

ALDIS BROWNE—1018 Madison (772-6222). Cubist prints from the Weiss Collection, thru 12/3.

CARUS—872 Madison (879-4660). German Expressionist watercolors, drawings, and prints with a focus on Nolde, thru 11/26.

CASTELLI—4 E. 77th (288-3202). New talent printmaking, thru 12/2.

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

COLNAGHI—26 E. 80th (772-2266). 19th century European drawings by Ingres, Vartolozzi, plus 17th- and 18th-century still life and hunt paintings, thru 11/30. ... 19th-century European drawings by Bartolozzi, Degas, Gericault, Ingres, thru 12/10.

DAVIS & LANGDALE—746 Madison (861-2811). English watercolors by Constable, Gainsborough, thru 11/30.

ELKON—1063 Madison (535-3940). 20th century masters Dubuffet, Magritte, Martin, Miro, Picasso, thru 11/23.

FACADE—741 Madison (744-4997). Architectural and garden designs, interiors and theater pieces from a variety of periods, 11/15-26.

FRIEDMAN—26 E. 82nd (794-8950). Mon.-Sat. 10-6. Male portraits of the 20's by Europeans Dix, Fritsch, Graf, Grigoriev, thru 11/26.

GALLERY 10—29 E. 73rd (861-5533). Eight American Indian artists, thru 11/26.

GOETHE HOUSE—1014 Fifth (744-8310). Paintings, drawings, installations by five German contemporaries in New York City, thru 12/3.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Trompe l'oeil plate glass by Jervis and Krasnic and glass sculpture by Kuhn, thru 11/26.

HIRSCH & ADLER—21 E. 70th (535-8810). Realism into abstraction in American drawings from 1900 to 1940, thru 12/30.

HUTTON—33 E. 74th (249-9700). Russian Supremacist drawings by Chashnik, Malevich, Suetin, thru 12/31.

MARBELLA—28 E. 72nd (288-7809). 19th and early 20th century American landscapes by Church, Inness, Twachtman, Wyant, thru 11/19.

NATIONAL ACADEMY—1083 Fifth (369-4880). Tues. 12-8 p.m., Wed.-Sun. 12-5. Artists portraits from Morse to Wyeth, thru 12/31.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th and 19th century English and 19th century French drawings and watercolors, thru 12/23.

RIZZOLI—712 Fifth (397-3712). American Folk Art of the 20th-century, thru 12/31.

SEIXAS—22 E. 72nd (570-2291). Fri., Sat. 10-5. Cross, Maurer, Signac, Vuillard, thru 11/30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Battery Park City: New Directions in Residential Architecture, thru 12/1.

WALDORF-ASTORIA—Empire Room, 50th and Park (350-1815). Old Netherlandish masters, such as Brueghel, Rembrandt, Ruysdael, Van Goyen, 11/22-12/4.

WARD—9 E. 93rd (831-4044). Art from the Bronze Age to the Renaissance, thru 12/17.

WEINTRAUB—992 Madison (879-1195). German Expressionists Heckel, Nolde, Pechstein, thru 11/30.

SoHo

AICH—386 W. Broadway (226-7433). Four Canadian Indian artists, thru 12/10.

CALDWELL—383 W. Broadway (966-6500). Nine artists from the lower East Side, thru 11/26.

CAMP—380 W. Broadway (966-3372). North American tribal art, thru 11/27.

55 MERCER—(255-3104). "Lifesigns," sculpture by Blum, Butter, Hammond, Zempel, thru 11/26.

49TH PARALLEL—420 W. Broadway (925-8349). "Fiction" by four Canadians, thru 11/19.

NAIF ET PRIMITIFS—172 Prince (925-0918). "Naive Enchantment," with demure young girls by Cipriano, cats by Vang Olsen, others, thru 1/15.

SOHO CENTER—114 Prince (226-1995). Greenstein, Jinnah, Kleinhaut, Whiteley, thru 11/26.

VAN ECK—420 W. Broadway (219-0717). Women in Black African Art, thru 12/3.

VISUAL ARTS—137 Wooster (598-0221). Symbols of sheep, flags and men by Hakon, abstractions by Toshida and photos of buildings, tree using actual space of the gallery by Withim, 11/18-12/21.

WARD-NASSE—178 Prince (925-6951). Gross, Hoflich, Pardini, Smith, thru 11/24.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

ARTISTS SPACE—105 Hudson (226-3970). Benkert, Gallo, Guillot, thru 12/3.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Painting and sculpture by New York's senior citizen artists, 11/15-12/16.

DUBELLE—40 W. 17th (929-6200). Tues.-Sat. 1-5. New talent, thru 11/23.

EQUITABLE—1285 Avenue of the Americas (757-5942). Mon.-Fri. 10-4. Five sculptors including wood, plexiglass and synthetic fabrics by Jackson, paper constructions by Kazuko, thru 11/30.

FRANKLIN FURNACE—112 Franklin (925-4671). Cubist prints and illustrated books, thru 12/3.

GIBSON—205 E. 78th (772-2332). Arman, Ben, Beuys, Christo, thru 12/17.

HARDISON—795 Broadway (505-6220). Wed.-Sat. 12-5. Painted photos by Appel, drawings by Sable, box constructions by Smith, thru 11/26.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Mon.-Fri. 1-6, Sat. 12-6. Fifteen women printmakers, thru 1/8.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 12-6. New expressions from Germany including Baselitz, Immendorf, Kiefer, Lupertz, Penck, thru 11/20.

Photography

ALLAN CHASANOFF—Still life of "situate, lying and being," thru 11/25. Pfeifer, 825 Madison (737-2055).

PEGGY CRAWFORD—Reflections, thru 11/25. New School/Parsons, 66 Fifth (741-8923). Mon.-Fri. 10-6.

PETER D'AGOSTINO—Videotapes, photos, books examining mass transit, the media, thru 11/26. Franklin Furnace, 112 Franklin (925-4671).

ART

DAVID DESILVA/HARVEY WANG—Rough environments, poignant faces/Nudes and portraits of women. Thru 11/25. Basement, 22 Catherine (732-0770). Tues.-Fri. 1-5.

ARNOLD FRIEDMAN (1882-1946)/ABRAHAM WALKOWITZ (1878-1965)—Portraits of the 20's/Works on paper including New York City abstractions, jazz rhythms, Isadora Duncan. 11/15-12/17. Zabriskie, 724 Fifth (307-7430).

MICHAEL HALSBAND—The Rolling Stones American tour in 1981, thru 11/30. Rosenberg, 20 W. 57th (757-2700).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. 11/20-1/8.

AKIRA ISHIGAKI—Erotic "fruits" from Japan, thru 11/30. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10 p.m.

N. JAY JAFFEE/BOB WILLOUGHBY—"Inward Image II"/Theater portraits. Thru 11/26. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

ANDRE KERTESZ—Distortions of female nudes, thru 12/17. Pace/Macgill, 11 E. 57th (759-7999).

LIGHT—724 Fifth (582-6552). The Farm Security Administration in color, thru 11/26.

JOHN MARGOLIES—Eccentric sculpture and architectural whimsy throughout the US, thru 11/20. P.S. 1, 46-01 21st Street, Long Island City (784-2084).

ARTHUR MCKINLEY—Views from the Top - Manhattan's corporate vantage points, thru 11/30. Modernage, 1150 Avenue of the Americas (997-1800).

MARKET—Citicorp Center, 153 E. 53rd (559-2319). Daily 9-9 p.m. People and places of the past by *National Geographic*, thru 11/26.

PHOTOCOLLECT—740 W. End Avenue (222-7381). Eiger, Means, Rakoff, thru 11/22.

ELIOT PORTER—China, thru 12/3. Wolf, 30 W. 57th (586-8432).

RICHARD PRINCE—Cowboys in manipulated images, thru 11/19. Baskerville Watson, 24 W. 57th (582-0058).

ALBERT RINGER-PATZSCH—Tea-pots, machine parts, floral forms, and industrial landscapes done in Germany from the 20's to the 40's, thru 12/3. Ledel, 168 Mercer (966-7659).

CINDY SHERMAN—Large scale color of herself in different guises, thru 11/26. Metro Pictures, 150 Greene (925-8335).

SOHO PHOTO—15 White (638-2816). Starr's "Love, Life and Death," Cole's fighters, Dodmer's India, others, thru 12/2.

RAOUL UBAC—Nightmarish surreal images, thru 11/30. Prakash, 19 E. 71st (737-6066).

SHONNA VALESKA—Ballerina's ballerinas, thru 11/26. Iolas-Jackson, 52 E. 57th (755-6778).

CUCHI WHITE—1900 palaces and houses on Cote d'Azur, trompe l'oeil murals, thru 11/30. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 11/30. **Museum II**, International Paper Plaza, 77 W. 45th St. (397-0605). Tues.-Sat. 10-5. Quilt National '83; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... African Textiles; thru 12/4... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Paintings of Space; thru 12/31... Theodore Roosevelt: A Natural Naturalist; thru 1/4.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Fri. 10-5, Thurs. 10-8:30, Sun. 12-5. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BROX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. \$1.50, students and seniors \$1. Spanish Art Tomorrow; thru 1/4... Paintings by Pablo Romero; thru 12/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood... The American Artist as Printmaker; thru 1/22... Picasso the Printmaker:

Graphics from the Marina Picasso Collection; mid-Nov.-1/31.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$2; free Tues. after 5. Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuum Pattern; thru 1/15... The Art of the European Goldsmith: Silver from the Schroeder Collection; thru 1/22... The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students and seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$2.50; students and seniors \$1.50. (Free Tues. 5-8). Modern Masters... New Perspectives in American Art: 1983 Exxon National Exhibition; thru 11/27... Collection: 20th Century Sculpture; thru 12/11... Trends in Postwar American and European Art; thru 11/27.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). \$6, children \$3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. \$2.50; children \$1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Miracle of Intervale Avenue; thru 11/15... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/20... Hanukkah Exhibition; 11/20-March '84.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Twentieth Century Masters: The Thyssen-Bornemisza Collection; thru 11/27... Manet Retrospective: more than 200 paintings, prints, watercolors, and more; thru 11/27... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... I. Alden Weir: An American Impressionist; thru 1/8... Newly Acquired Drawings and Prints; thru 12/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2 suggested donation. Flowers of Three Centuries; 11/17-1/8... Gothic Painting in Manuscripts; 11/17-1/15... Belle da Costa Greene: A Centenary Celebration; 11/17-1/22.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medina Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; 11/22-2/26.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... British New York: 1664-1783; thru 11/27... Maverick in Mauve; thru 1/1... The Old Met: A Memory of Opera on Broadway, 1515-6/10. **Theater Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. \$3, children and seniors \$1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Recent Drawings; thru 11/15... Monumental Prints by Georg Baselitz and Rolf Iseli; thru 1/3... Mt. St. Helens: Work in Progress, Photographs by Frank Gohlke; thru 11/29... The Modern Drawing: 100 Works on Paper from the Museum of Modern Art; thru 1/3... Matisse: Jazz; 11/17-1/3.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Sculpture Tradition in Steel; thru 1/22.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. Artists By Themselves: Artists' Portraits From the National Academy of Design; thru 12/31... Bertram Goodhue, Architect; thru 12/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Language, Drama, Source and Vision; thru 11/27.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 1/8... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... The Library of John Pintard: Book Collecting in the New Republic; thru 1/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Diedrich Knickerbocker, Geoffrey Crayon, Washington Irving: The Lives of an American Writer in the 19th-Century; thru 11/22... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Eight-Pound Livelihood: Chinese Laundry Workers in The United States and Contemporary Photographs of New York Chinatown; thru 12/31... 14 Photographers; 11/17-1/24.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-3555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Indian Miniatures; thru 11/27... Primal Visions: Paintings by John Whysner; thru 11/27... Michelangelo: A Sculptor's World; thru 1/8.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. \$1; children, 50 cents. A Century of Black Photographers, 1840-1960... Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8... Jack Whitten's "Energy Field" Paintings; thru 3/18.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2.50, seniors \$1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... Dennis Oppenheim: Lecture #1; 11/16-1/15. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Still Life: Hollywood Photographs; thru 12/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/15 at 7: Impressionist & Modern Paintings and Sculpture from the Collection of Paul Mellon. On view from 11/10. 11/15 at 7:50: Impressionist and Modern Paintings, and Sculpture. On view from 11/10. 11/16 at 10: Impressionist and Modern Drawings, and Watercolors. On view from 11/11. 11/16 at 2: Impressionist and Modern Paintings and Sculpture. On view from 11/11. 11/18 at 10: Printed and Manuscript Americana and Canadiana including Collection of Voyages and Travels, the Property of the Right Hon. Viscount Eccles. On view from 11/11. East, 219 E. 67th St. (570-4141). 11/15 at 10: Furniture, Paintings and Decorative Objects. On view from 11/11. 11/16 at 10 & 2: Albert I. Weatherhead III. Collection of American Firearms. On view from 11/12. 11/17 at 10 & 2: Antique European Arms. On view from 11/12.

DOYLE—175 E. 87th St. (427-2730). 11/16 at 10: American and Continental Furniture and Decorations. On view from 11/12.

PHILLIPS—406 E. 79th St. (570-4830). 11/17 at 11: Furniture and Decorations. On view from 11/14.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 11/15, 16, at 10:15 & 2: European and American Prints and Contemporary Prints. On view from 11/11. 11/16 at 7: Impressionist and Modern Paintings, and Sculpture. On view from 11/10. 11/17 at 10:15: Impressionist and Modern Drawings and Watercolors. On view from 11/10. 11/17 at 2: Impressionist, Modern Paintings and Sculpture, Part II. On view from 11/10. 11/18 at 10:15 & 2: Art Nouveau and Art Deco, Vol. I. On view from 11/12. 11/19 at 10:15: Important Austrian Works of Art, Vol. 2. On view from 11/12. 11/19 at 2: Important Art Nouveau and Art Deco, Vol. 3. On view from 11/12.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

2nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, November 14

MUSIC FROM MARLBORO—Haydn's String Quartet in B-flat, Op. 50, No. 1; Berg's Lyric Suite for String Quartet; Schubert's Quintet in C, Op. 163 (for two cellos). Alice Tully Hall at 8. \$5.50-\$7.50.

ANNE BYLSMA, baroque cello/**JUDITH NELSON**, soprano/**MALCOLM BILSON**, fortepiano. "On Original Instruments." Beethoven, Haydn, Reishardt, Schubert. Merkin Concert Hall at 8. \$9.50.

VALENTIN AGUIRRE, tenor (N.Y. debut). Arias by Mozart, Donizetti, and songs by Pisador, Literes, Rodrigo, Nin, others. Carnegie Recital Hall at 8. \$6.50.

LOVE OF LIFE ORCHESTRA & THE ORDINAIRES—The Kitchen, 59 Wooster St. (925-3615), at 8:30. \$5.

PERNINA TRIO, two flutes and piano. Kuhlau, Beethoven, Doppler. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MARTHE IHDE, vocalist. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock and roll, also salsa and open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. \$3.

MYRON MCPHERSON, pianist. Mozart, Schumann, Chopin. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 6:30. \$7.

Tuesday, November 15

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; pianist Bruno Leonardo Gelber. Mozart's Piano Concerto, K. 467; Bruckner's Symphony No. 4. Avery Fisher Hall at 7:30. \$6-\$25.

CHAMBER MUSIC AT THE Y—Violinist Jaime Laredo, cellist Sharon Robinson, and the Tokyo String Quartet. Haydn's "Lark" Quartet; Bartók's String Quartet No. 5; Dvorak's String Sextet in A, Op. 48. 92nd Street Y at 8. \$9.50-\$12.50.

GREGORY FULKERSON, violinist, with pianist Robert Shannon. Schumann, Bartók, Ives, Deak (world premiere). Alice Tully Hall at 8. \$6-\$10.

PAUL SCHENLY, pianist. Beethoven, Brahms, Poulenc, Chopin. Carnegie Hall at 8. \$6-\$10.

EMILY CORBATO, pianist. Schumann, Haydn, Foote, Fernandez (N.Y. premiere), Ginastera. Merkin Concert Hall at 8. \$6.

MANHATTAN SYMPHONY ORCHESTRA, David Gilbert conducting. Berlioz's *Roman Carnival* Overture; Beethoven's Symphony No. 2; Tanenbaum's *Parallel Worlds*; Respighi's *The Pines of Rome*. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ALWIN BAR, pianist. Brahms, Schat, Schumann. Donnell Library Center, 20 W. 53rd St., at 6. Free.

JOHN SHAW QUINTET, with Junior Cook, tenor sax. Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. \$4.

ROLLIN SMITH, organist. Gigout, Saint-Saëns, Bossi, Franck. Trinity Church, Broadway at Wall St., at 12:45. Free.

GAGEGO—Piano, percussion, flute, with cellist Fran Vanasco, cellist Daryl Goldberg, violinist Chun Toh. N.Y.T.E. 62 E. 4th St. (777-6558), at 8. \$5.

RICHARD EIKENBERRY, vocalist. Lincoln Center Library at 4. Free.

JULIUS GROSSMAN CHAMBER ORCHESTRA—Mozart, Dvorak, Haydn, Elgar, Mendelssohn. Menorah Center, 1516 Oriental Ave., Brooklyn, at 1:30. Free.

Wednesday, November 16

WARSAW PHILHARMONIC ORCHESTRA, Kazimierz Kord conductor; pianist Claudio Arrau. Szabelski's *Toccata* Overture; Beethoven's Piano Concerto No. 5, "Emperor"; Shostakovich's Symphony No. 10. Carnegie Hall at 8. \$12-\$20.

DELLER CONSORT—English and Italian court music by Byrd, Dowland, Morley, Gibbons, Monteverdi. With John Turner, recorders; Wendy Gillespie, treble viol; Jan Spencer, bass viol; Ian Gammie, cittern and tenor viol. Merkin Concert Hall at 8. \$10.

CHAMBER MUSIC AT THE Y—See 11/15.

FUSAKO YOSHIDA & ENSEMBLE—Contemporary music for koto, with guest artists soprano Tomoko Shibata, flutist Koichi Aiba, Yukio Hyakuda on shakuhachi, string-bassist Kiyoto Fujiwara. Carnegie Recital Hall at 8. \$12.

FORUM 83—Composers' Forum. Jean-Claude Eloy performs his own "Gaku-No-Michi," electronically transformed sounds recorded in Japan (N.Y. premiere). Experimental Intermedia Foundation, 224 Centre St. (673-8794), at 8. \$5.

JABBO SMITH, trumpeter-vocalist/**KEITH INGHAM**, pianist. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. \$2. Take lunch.

MANHATTAN CONTEMPORARY ENSEMBLE—Crumb, Davidovsky, Ness, Cage, Cowell. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

FRIENDS OF MOZART—CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

PAUL HOWARD-PROVEAUX, tenor-baritone. Music by Brahms, Schubert, others, with "unusual orchestration and instrumentation." The Kitchen, 59 Wooster St. (925-3615), at 8:30. \$5.

WYNNE MILLER, mezzo-soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JULLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

CONCERTINO STRING QUARTET—Lincoln Center Library at 4. Free.

JOHN ZORN/TOM LATEGO, winds and trio. N.Y.T.E., 62 E. 4th St. (777-6558), at 8. \$5.

EDDY DANIELS, clarinetist, and friends. "Jazz into classics." Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. \$7.

SYRINX, ensemble, with viola da gamba, lute, recorder. Medieval and Renaissance vocal and instrumental music. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. \$2.

CLAUDETTE PETERSON, soprano. Bronx Museum of the Arts, 1040 Grand Concourse, Bronx (681-6000), at 2. \$1.50.

Thursday, November 17

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; hornist Philip Myers. Strauss's *Metamorphosen*, Horn Concerto No. 2, and *Also sprach Zarathustra*. Avery Fisher Hall at 8. \$6-\$25.

WAVERLY CONSORT, Michael Jaffee director; with guest artists. Homage to Jean-Philippe Rameau. Dances, Cantata "Le berger fidele," Motet "in convertendo," and theater music. Tully Hall at 8. \$12.

ANI KAVAFIAN/IDA KAVAFIAN, violinists, with pianist Jonathan Feldman. Mozart, Mozowski, Prokofiev, Takemitsu (world premiere), Sarasate. Carnegie Hall at 8. \$8-\$14.

NEW YORK NEW MUSIC ENSEMBLE—Wuorinen, Barker, Davies, Brant, Blaustein (world premiere). Carnegie Recital Hall at 8. \$8.50.

CONCERTS PLUS—"A Laying on of Hands"; Robert Sherman host and pianist; pianists Daniel Blumenthal, Judith Alstadter, Aki Ando, John and Richard Conti-Guglia; John Steinway talking about the piano. Works for one, two, three, four, five, six, eight, ten hands, by Scriabin, Brahms, Schumann, Smetana, others. Merkin Concert Hall 8. \$10.

MUSIC FROM MARLBORO—See 11/14 for program. Tonight, at the Metropolitan Museum at 8. \$8.

FORUM 83—Composers' Forum. Works by Montague, Jaffe, Celona, Chambers, others. Experimental Intermedia Foundation, 224 Centre St. (673-8794), at 9. \$5.

GENESIS—Rock concert. Madison Square Garden at 8. \$12.50. \$15.

ANDREW DEMASI, harpsichord and clavichord, with Lisa Terry, viola da gamba. A celebration of Frescobaldi. Third Street Music School Settlement, 233 E. 11th St. (777-3240), at 7:30. Free.

BOYS TOWN CHOIR, Frank Szymskie, director. City Hall Park, Park Row, at noon. Free.

SUSAN WOODSON, organist. Franck and Vierne. St. Paul's Chapel, Columbia U., Broadway at 116th St., at noon. Free.

DORIAN WIND QUINTET—Bach, Francaix, Carter, Beethoven. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

CHRISTOPHER COSTANZI, French horn/**MARILYN GIBSON**, violinist/**SUSAN WALTERS**, pianist. Brahms's Horn Trio in E-flat, Op. 40. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

STEVE JONES/CARLO ALTOMARE—Tape, concrete, guitar, piano. N.Y.T.E., 62 E. 4th St. (777-6558), at 8. \$5.

BARGEMUSIC RESIDENT MUSICIANS—Bach, J. Strauss, Mendelssohn. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. \$7.

BOBBY RODRIGUEZ AND THE COMPANY, a salsa band. Bronx Community College, University Ave. and W. 181st St., at noon. Free.

Friday, November 18

NEW YORK PHILHARMONIC—See 11/17.

CONCERTINO STRING QUARTET—Music by Fusco. Carnegie Recital Hall at 8. \$6.

MOZARTEAN PLAYERS, Steven Lubin fortepianist and director. Mozart's "Kegelstatt" Trio in E-flat, K. 498; Beethoven's Trio in B-flat, Op. 11; Mozart's Quintet in E-flat, K. 452. Met Museum at 8. \$8.

JOAN BAEZ—Beacon Theater, Broadway at 74th St. (874-1717), at 8. \$12.50. \$15.

ORATORIO SOCIETY OF NEW YORK CHAMBER CHORUS, Lyndon Woodside conducting. Mendelssohn, Haydn, Billings, Foster, and old English folk songs. Cooper Union Great Hall, Third Ave. and 7th St., at 8. Free.

BARBARA CROUSE, violinist/**FRED KRONACHER**, pianist, with violist Adria Benjamin, cellist Frances Bard, pianist Sandy Dennis. Beethoven, Chopin, Mozart. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

ANDREW DEMASI—See 11/17.

LOUIS BAGGER, harpsichordist. Frescobaldi, Gibbons, Rameau. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SPHERE/ABDULLAH IBRAHIM (DOLLAR BRAND), with Carlos Ward, hosted by Douglas Turner Ward. A tribute to Thelonius Monk, "Two Is One." Town Hall at 8. \$8-\$15.

JOHN LEHMANN-HAUPT, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. \$3.

JULLIARD STUDENT CONCERT—Chamber music by Bartók, Chopin, Schulz-Evler, Brahms. Alice Tully Hall at 8. Free.

ABBEY LINCOLN QUARTET/PIPE DREAMS/JEREMY STEIG-EDDIE GOMEZ, flute and bass duo. Benefit for "House the Homeless." St. John the Divine Synod Hall, 110th St. and Amsterdam Ave. (226-7802), at 8. \$7.

OTHER COLOURS—(N.Y. debut). Bond's Trio, "Variations in Seven Pictures" (premiere), and Canons; Glick's Music for Clarinet, Violin, and Piano; Asch's *Five By Seven*. St. Joseph's Church, Sixth Ave. and Washington Pl. (288-9798), at 8. \$7.50.

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MUSIC & DANCE

DICK GAUGHAN, singer-guitarist, in traditional Celtic songs and contemporary music. P.S. 41, 116 W. 11th St., at 8. \$6.

SANDRA REAVES-PHILLIPS/CARLINE RAY QUARTET—Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. \$5.

LORI HOLLAND/HAL WYLIE—Folk music with guitars. Centerfold, 263 W. 86th St. (866-4454), at 7-45. \$4.

BOB WILBER, soprano saxophone. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St., at 12. \$4.

JULIUS GROSSMAN CHAMBER ORCHESTRA—See 11/15. Today at Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

QUEENS COLLEGE STRING QUINTET—Galleria, 115 E. 57th St., at 12:30. Free.

MARTY FINK, singer-songwriter. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. \$3.

Saturday, November 19

WALL-TO-WALL BAROQUE—A 12-hour marathon of composers and performers: Bach, Handel, Scarlatti, Telemann, Vivaldi, Couperin, many others; musicians include Lilian Kallir, the Bronx Arts Ensemble, Concert Royal, Eugenia Zukerman, Paula Robison, the Harlem Children's Orchestra. The American Brass Quintet starts off with fanfares at 11 a.m. At 9 p.m., open readings of Handel's "Water Music" and "Fireworks Music." Symphony Space. Free.

NEW YORK PHILOMUSICA WINDS—Music by Beethoven for ensembles. Alice Tully Hall at 3. \$8-\$12.

NEW YORK PHILHARMONIC—See 11/17.

WAVERLY CONSORT—See 11/17.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Daniel Varsano. Haydn's Symphony No. 73, "La Chasse"; Fauré's Ballade for piano and orchestra; Ravel's Piano Concerto in G; Mozart's Symphony in C, "Linz." Metropolitan Museum at 8. \$10.

ALEXANDER SCHNEIDER, violinist/LAURENCE LESSER, cellist/LEE LUVISI, pianist. Haydn, Beethoven, Schumann. Washington Irving H.S. Irving Pl. at 16th St. (586-4680), at 8. \$2.

JOAN BAEZ—See 11/18.

HUBERT LAWS/BOB JAMES/DAVID SANBORN GROUP—Carnegie Hall at 8. \$12.50-\$17.50.

EPHAT MUJURU, mbira/SELESHE DAMESSAE, krar/DJIMO KOUYATE, kora. Music of Ethiopia, Senegal, Zimbabwe. Carnegie Recital Hall at 8:30. \$8.50.

AMATI STRING QUARTET—(American debut). Donizetti, Donatoni, Brahms. Merkin Concert Hall at 8. \$9.

COLLEGIATE CHORALE, Robert Bass director. Beethoven's *Mass* in C and Fauré's *Requiem*, with soloists and organist Daniel Beckwith. St. Thomas Church, Fifth Ave. and 53rd St. (621-9090), at 8. \$5.

CATHEDRAL CHAMBER ENSEMBLE—Haydn, Debussy, Dello Joio, Ravel. St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 4. \$7.

JUDITH MENDENHALL, flutist, with pianist-harpsichordist Leslie Sixfin, cellist Lindy Clarke. Bach, Schumann, Schubert, Poulenc, Fauré, Chaminade. Metropolitan Museum at 2:30. \$4.

GREGG SMITH SINGERS—Schütz, Billings, Brahms, Del Tredici, Smith, Schumann, Herbert. St. Peter's Church, Lexington Ave. and 54th St. (865-7035), at 8:30. \$8, \$10.

BULENT ERSOY SHOW—Turkish music. Felt Forum, Madison Square Garden, at 8. \$25-\$60.

MUSICA HISPANA—Latin American and Spanish music, with singers and musicians. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. \$5.

WYNNE MILLER, mezzo-soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

YOUNG ARTISTS—Lincoln Center Library at 2:30. Free.

JANE IRA BLOOM & MIGHTY LIGHTS—New jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. \$7.

TONY ANSATA—Blues. Baha'i Center, 53 E. 11th St. (674-8998), at 7:30. Free.

CARLA WHITE/MANNY DURAN BAND—Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. \$5.

ELIOT FISK, guitarist. Soler, Bach, Sor, Rodrigo, Britten, Paganini. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. \$6-\$8.

BRONX SYMPHONY ORCHESTRA, Alejandro Guzman, conductor; mezzo-soprano Lucielle Mascia, tenor Warren Hargett. Lehman College Theater, Bronx, at 8. Free.

BRONX ARTS ENSEMBLE ORCHESTRA, Andrejs Jansons, conductor; New York Latvian Concert Choir, with soloists. Lehman Center, Bedford Park Blvd. West, Bronx (548-4445), at 2. \$12-\$30.

BROADWAY GOES TO BROOKLYN—A tribute to Ethel Merman, with Andre de Shields, Larry Kert, Andrea McArdle, Nancy La Mott. Brooklyn College Whitman Theater at 8. \$12-\$18.

STATEN ISLAND SYMPHONY, with the Tricentennial Chorus. Beethoven's Ninth Symphony. College of Staten Island, Williamson Theater (447-7878), at 8. \$7.

Sunday, November 20

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Mozart's Duo No. 1 in G; Dvorak's Terzetto in C, Op. 74; Ravel's String Quartet in F; Schoenberg's *Verklärte Nacht*, Op. 4. Alice Tully Hall at 5. \$13.50.

ALICIA DE LARROCHA, pianist. Beethoven, Granados. Avery Fisher Hall at 8. Sold out.

BELLA DAVIDOVICH, pianist. Mozart, Schumann, Chopin. Carnegie Hall at 3. \$8-\$15.

ANA MARIA TRENCHI DE BOTTAZZI, pianist. Schumann, Rachmaninoff, Mennin, Ginastera, Chopin. Carnegie Hall at 8. \$10.

CLAUDETTE PETERSON, soprano, with pianist Warren Jones. Mozart, Rossini, Poulenc, Debussy, Strauss. Carnegie Recital Hall at 8:30. \$8.50.

ADELLE NICHOLSON, soprano, Schubert, Tchaikovsky, Rachmaninoff, Ravel. Carnegie Recital Hall at 5:30. \$6.

BOSTON CONSERVATORY CHAMBER PLAYERS—Beethoven, Kodaly, Brahms, Merkin Concert Hall at 8. \$7.

PARNASSUS—Schoenberg, Feigen (world premiere), Riley (world premiere), Keuris. Merkin Concert Hall at 3. \$6.

ANDREW RANGELL, pianist. Beethoven, Stravinsky, Ives. 92nd Street Y at 3. \$7-\$9.50.

DMITRY RACHMANOV, ALFRED RIZZO, ARTHUR HART, TIMOTHY HESTER—Winners in Piano Teachers' Congress International Competition. Carnegie Recital Hall at 2. \$6.

CHESIS/CUTLER DUO, flute and harp. Ries, Persichetti, Debussy, Roesgen-Champion. Bloomingdale House, 323 W. 108th St. (663-6021), at 3. \$4.

CHICO FREEMAN QUARTET—Jazz. Manhattan Healing Arts Center, 386 Broadway, off Canal St. (431-3009), at 7 and 9. \$7.

STRING QUARTET, with piano, from Mannes College of Music. Citicorp Market at noon. Free.

ELIJAH, by Mendelssohn. An open sing, with the Y Chorale, Amy Kaiser conducting, Elizabeth Rodgers pianist. 92nd Street Y at 3. \$3.50.

JAY LEONHART & FRIENDS—Jazz. Jewish Guild for the Blind, 15 W. 65th St. (595-2000), at 3. Free.

CLAUDIA HOMMEL, soprano, with pianist Christopher Berg. Foster, Wolf, Canteloube, Ives, Kern, others. Interlude, at 137 Greene St. (757-6300), at 3. \$5.

THE IMPROVISED SONG FORM, three views. Fred Frith, Henry Kaiser, Arto Lindsay, John Zorn, Anton Fier, Charles Noyes, Sang-Won Park. The Kitchen, 59 Wooster St. (925-3615), at 3. \$5.

JUPITER SYMPHONY, Jens Nygaard conductor. Bach and Mozart. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. \$6.50.

KLEZMER CONSERVATORY BAND—Traditional melodies from Eastern Europe. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. \$8-\$12.

ELAINE COMPARONE, harpsichordist. Rameau, Scarlatti, Bach, Persichetti. Wave Hill Armor Hall, 249th St. and Independence Ave., Riverdale (549-2055), at 3. \$7.

BARGEMUSIC RESIDENT MUSICIANS—See 11/17. Today at 4.

BROADWAY PLAYS QUEENS—See "Broadway Goes to Brooklyn," 11/19, for program. Queens College Colden Center, LIE and Kissena Blvd., Flushing (275-5000), at 3. \$12-\$16.

INFUSION—Schoenberg, Ives, Gottlieb. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn, at 8. \$6.

CONCERTS IN CHURCHES—North/South Consonance; Lemann, Lifchitz, Owen, Rausch, Van de Tate, including world and N.Y. premieres. Christ and St. Stephen's, 120 W. 69th St., at 3. \$6. . . Badinage; 17th-century Italian vocal and instrumental music. Corpus Christi, 121st St. east of Broadway, at 3. \$7. . . Bach Vespers, with the Bach Choir and Orchestra, Frederick Grimes director and organist. Cantata No. 140 and Toccata and Fugue in d. Holy Trinity Lu-

MUSIC & DANCE

theran, C.P.W. and 65th St., at 5. Offering... St. Andrew's Music Society, John Weaver director; Haydn's *Lord Nelson* Mass, Bernstein's *Chichester Psalms*. Madison Avenue Presbyterian, at 73rd St., at 4. \$4... Choral Evensong; church choir, with the Choir of Men, Boys, and Girls of Trinity, in Princeton. Howells, Gibbons, Rorem, Williamson. St. Bartholomew's, Park Ave. at 50th St., at 4. \$4... James Parsons, organist; Krebs, Bach. St. Michael's, Amsterdam Ave. at 99th-100th Sts., at 3. \$5... St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Hal Schaeffer Trio; offering. At 7: Catherine Mapp, dancer, with vocalist Sheila Jordan, bassist Harvie Swartz, cellist Erik Friedlander. Dance-jazz "innovations." \$5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THROUGH 4/21—\$12-\$75. Mon., 11/14, at 8: Verdi's *La Traviata*, Pritchard conducting; with Te Kanawa, Raffanti, MacNeil. 11/15 at 8: Britten's *Peter Grimes*, Pritchard conducting; with Söderström, Decker, Vickers, Stewart, Hines. 11/16 at 8: Mozart's *Don Giovanni*, Tate conducting; with Moser, Neblett, Morris, Plishka, Rendall, Alexander, Boesch, Macurdy. 11/17 at 8: *La Traviata*, same as 11/14. 11/18 at 8: Verdi's *Ernani*, Levine conducting; with Mitchell, Pavarotti, Milnes, Raimondi; premiere of new production: directed and designed by Pier Luigi Samaritani (debut), costumes by Peter J. Hall, lighting by Gil Wechsler. 11/19 at 2: *Peter Grimes*; same as 11/15. 11/19 at 8: *Don Giovanni*; same as 11/16, except Battle for Alexander.

Other

THE BARBER OF SEVILLE, by Rossini. Staged version, in English, by the Brooklyn Opera Society, Michael Feldman conducting. The acting is by life-size puppets, created by Amy Trompeter; voices of Allan Glassman, Althea DeVaughn. 11/17, 19 at St. Ann and the Holy Trinity, Clinton and Montague Sts.; \$8-\$15. Also 11/22, Gershwin Theater, Brooklyn College; \$5-\$15. All at 8 (834-8794).

THE SCARF, by Hoiby/**THE BOOR**, by Argento, both based on Chekhov. Opera Ensemble of N.Y., Ruth Bierhoff conducting. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/16, 18 at 8; 11/20 at 3. \$10-\$14.

ANDREA CHENIER, by Giordano. Staged version by the Opera Stage of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. at 7:30, thru 11/27. \$4.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 11/20; Romberg's *The Student Prince*. 11/23-12/4: Lehár's *The Merry Widow*. Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Wed. and Thurs., \$8-\$13; Fri.-Sun., \$8-\$13.50.

AIDA, by Verdi. Amato Opera Theater, 319 Bowery at 2nd St. (228-8200). 11/18, 19, 26, 12/3, at 7:30; 11/27, 12/4 at 2:30. \$8.

OPERATIC SCENES, from Mozart, Massenet, Hoiby, others. Bel Canto Workshop, Mara Waldman conducting. Wagner Jr. High School, 220 E. 76th St. (222-2733). 11/17, 18 at 8. Contribution.

DONA FRANCISQUITA, a Spanish zarzuela. Repertorio Espanol, 138 E. 27th St. (889-2850). 11/19, 26 at 8; 11/20, 27 at 3. \$12.

Dance

New York City Ballet
At State Theater, Lincoln Center

11/15 THROUGH 2/19/84—\$3-\$30. 11/15 at 8: *Symphony in Three Movements*, Apollo, *Symphony in C*. 11/16 at 8: *Raymonda Variations*, *Duo Concertant*, *Tarantella*, *I'm Old-Fashioned*. 11/17 at 8: *Jewels*. 11/18 at 8: *Jewels*. 11/19 at 2: *Concerto Barocco*, *I'm Old-Fashioned*, *Symphony in C*. 11/19 at 8: *Raymonda Variations*, *Symphony in Three Movements*, *I'm Old-Fashioned*. 11/20 at 1: *Jewels*. 11/20 at 7: *Raymonda Variations*, *Calcium Light Night*, *Duo Concertant*, *Symphony in C*.

Ballet Nuevo Mundo de Caracas
At City Center

11/15 THROUGH 11/20—\$12-\$25. 11/15 at 7: *Quicksilver*, *Rave*, *Llantos Perdidos*, *Spiral*. 11/16 at 8: *Five Tangos*, *Encounter*, *Birds of Paradise*, *New Dawn*. 11/17 at 8: *Five Tangos*, *Apollo and Daphne*, *People*, *Heroes... Oh Nature!*, *Spiral*. 11/18 at 8: *Quicksilver*, *Poeme*, *Birds of Paradise*, *New Dawn*. 11/19 at 2: *Five Tangos*, *Apollo and Daphne*, *Llantos Perdidos*, *New Dawn*. 11/19 at 8: *Quicksilver*, *Rave*, *Llantos Perdidos*, *Spiral*. 11/20 at 3: *Five Tangos*,

Apollo and Daphne; *People*, *Heroes... Oh Nature!*; *Spiral*.

Eleo Pomare Dance Company
At the Joyce Theater

11/15 THROUGH 11/20—\$15 (except for opening night, a gala; \$50). 11/15 at 7:30: *Missa Luba*, *Local Stops on a Full Moon*, *Back to Bach*, *Cantos*, *Orbweb*, *Radiance of the Dark*. 11/16 at 8: *Ritual Echoes*, *Transfigured Night*, George Faison work, *Orbweb*, *Roots*. 11/17 at 8: *Ritual Echoes*, *Local Stops on a Full Moon*, *Las Desenamoradas*, *Cantos*, *Roots*. 11/18 at 8: *Missa Luba*, *Transfigured Night*, *Radiance of the Dark*, *Orbweb*, *Roots*. 11/19 at 2: *Transfigured Night*, *Local Stops on a Full Moon*, *Missa Luba*, *Cantos*, *Orbweb*. 11/19 at 8: *Back to Bach*, George Faison work, *Las Desenamoradas*, *Hopper*, *Roots*. 11/20 at 2: *Missa Luba*, *Ritual Echoes*, *Back to Bach*, *Cantos*, *Hopper*. 11/20 at 8: *Local Stops on a Full Moon*, *Radiance of the Dark*, George Faison work, *Orbweb*, *Roots*.

Other

PATTI BRADSHAW AND AKNIRTAK ROOM E—Dance, film, and music. Ethnic Folk Arts Center, 179 Varick St. (628-6015). 11/19, 20 at 8. \$5.

BROOKLYN DANCE THEATER—Student repertory company offers works from its repertory. Gershwin Theater, Brooklyn College. 11/18, 19 at 8, 11/20 at 2. \$4.

CHAMBER BALLET U.S.A.—Finis Jhung's new dance company premieres *Faces*, by Gail Kachadurian, set to Beethoven's *Ritterballet*; other works. Symphony Space, 11/15, 16 at 8. \$7.

CHOREOGRAPHERS SHOWCASE—Works by two new Hispanic choreographers, Viveca Vazquez and Damelia Mujica, plus other works by four other newcomers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/15, 22, 29, at 8. \$6.

ELINOR COLEMAN DANCE ENSEMBLE—The *Five Masks* plus two new works of a multi-media nature. Danse Mirage, 153 Mercer St. (226-5767). 11/18, 19 at 8, 11/20 at 3. \$5.

JANE COMFORT, in *Artificial Horizon*. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/14 at 8. \$7.

DIANE FRANK AND DEBORAH RILEY—*Let Her*, to music by Linda Fisher. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/17-19 at 8, 11/20 at 3, 11/21 at 8. \$7.

THE CONNECTICUT BALLET—*The Nutcracker* Ballet in its entirety. Pace University Schimmel Theater, across from City Hall Park, adjacent to the Brooklyn Bridge (488-1715). 11/19 at 8:15. \$12-\$14.

DANSPLACE PROJECT—An evening of new dances by Susan Brown. St. Mark's Church, 2nd Ave. & 10th St. (674-8112). 11/18-20 at 8:30. \$4.

PAULINE DE GROOT DANCE COMPANY—Dancers from Amsterdam. Cunningham Studio, 463 West St., 11th floor (924-0077). 11/17-19 at 9. \$6.

MOLISSA FENLEY AND DANCERS—*Hemispheres*, an evening-length work with music by Anthony Davis and Epistème, visuals by Francesco Clemente. BAM "Next Wave"; 11/17-19 at 8, 11/20 at 2. \$8.

FIESTA BORINQUENA—Teatro Otra Cosa offers African-derived Puerto Rican traditional dances of Bomba and Plena. American Museum of Natural History, C.P.W. and 79th St. (873-1300). 11/19 at 1 and 3. Pay-what-you-wish policy.

GAUDY NIGHT—Joan Blair, Ann Farmer, Julie Simpson, Peggy Vogt; original works. KIVA Space, 309 Canal St. (677-3443). 11/18-20 at 8. \$5.

JEANNIE HUTCHINS—Full-length environmental movement piece, performed by Karen Booth, Hutchins, and Dorrie Smith. Performance Space 122, 1st Ave. & 9th St. (477-5228). 11/18-20 at 9. \$5.

N.Y.C. TAPWORKS—*Subway Series*, an evening of jazz, tap, and music. New Performing Arts Center, 199 Chambers St. (618-1900). 11/17-19 at 8, 11/20 at 3. \$6.

RIVERSIDE DANCE FESTIVAL—11/16 & 18 at 8, 11/20 at 2: Shimazaki & Dancers with innovative dance dramas inspired by ancient myths. 11/17, 19, & 20 at 8: Carolyn Kay and company in "Rhythms & Visions of India." Theater of the Riverside Church, 120th St. & the Drive (864-2929). \$6.

SAEKO ICHINOHE COMPANY—Botanical Garden in the Bronx, Enid Haupt Conservatory (220-8700). 11/20 at 1 and 2. Free.

SAMUL-NORI—Korean Drummer/Dancers in a program of traditional Korean folk-festival music and dance. Asia Society, 725 Park Ave. (288-6400). 11/17-20 at 8 (pre-performance activities at 7:30; Korean delicacies are served). \$20.

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OTHER EVENTS

Happenings

"THE MAGNIFICENT CHRISTMAS SPECTACULAR"—Radio City Music Hall's annual holiday show opens 11/18 and closes 1/4. The Nativity scene, the lighting of the menorah for Hannukah, the Rockettes and their "Parade of the Wooden Soldiers," "The Nutcracker" ballet, and lots more music, dance, and vignettes. Sixth Ave. and 50th St. (757-3100); \$15.50-\$18.50.

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on history of the South Street area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour, 10 a.m.-10 p.m. Mon.-Sat., noon-8 Sun. \$4, children under 12 \$2.50.

FAIRS ARE TO HAVE FUN AT, and so are special sales, and at this holidays-are-coming time of year, they are interchangeable. Consider: More new books, new clothing, and new boutique items than ever will be available at Park Avenue Methodist Church's Christmas Fair, 11/19, 11-6, at 106 E. 86th St. Home-baked goods, white elephants, toys, more... The Citywide Jewish Crafts Exhibition and Sale offers hand-crafted candelabra, mezuzahs, and other Judaica for all seasons—needlecraft, calligraphy, metalwork, weaving, photographs. 11/20, 1-6, at the Brookdale Center of Hebrew Union College, 1 W. 4th St. Note: a story hour for children at 3... A silent auction of services and other prizes is part of a benefit evening for CIVITAS, an organization of volunteer citizens, 11/14 at 6:30, at the Church of the Heavenly Rest, Fifth Ave. and 90th St. Jazz by the East Thirteenth Street Band, wine, and hors d'oeuvres. \$15-\$100 (427-5727)... The Bank Street School for Children will hold its Harvest Fair 11/19, 11-4, at 610 W. 112th St., with a raffle, bake sale, books, flea market, games for children, movies, arts and crafts galore... Guernsey's, the auction people, will be at the Seventh Regiment Armory, Park Ave. and 67th St., 11/17 for a two-part quilt auction: At 1 p.m., less expensive antique quilts, and at 7 some 150 fine, more expensive varieties. On 11/16, noon-9, there'll be a preview, which will continue 11/17, 10-6, while the afternoon sale proceeds... A scholarship-fund fair by the Central Synagogue Nursery School, 123 E. 55th St., will offer fun for the kids (magic, movies, toys), and designer and children's clothes, white-elephant sale, arts and fabrics, a silent auction. 11/20, 11:30-4; \$3 admission includes a lunch; kids, \$1... St. Joseph's Church in the Village will hold a Christmas Fair 11/20, 9-6, in Casserly Hall, Sixth Ave. and Washington Pl. Handmade gift things, baked goods, clothing, records, children's games, raffles. 50 cents, children 25 cents... The Records Flea Market, 11/19, 11-4, will offer big-band brass, symphonic orchestras, folk songs, country-and-western, on LPs, 45s, and some 78s. From 50 cents, at 203 W. 25th St... The New York Botanical Garden in the Bronx will have its plant sale 11/19, 20, 10-5. Exotic orchids, fall's chrysanthemums, and other beauties... For other exotic offerings, there's the Jacques Marchais Center of Tibetan Art, 338 Lighthouse Ave., S.I. (987-3478), and its holiday sale, 11/20, 1-5. Tibetan, Nepalese, Indian crafts; also carpets, clothing, jewelry, incense.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). \$4.25; children under 12, \$2.50.

Tours

ADVENTURE ON A SHOESTRING—11/19 at 12:30, meet NW corner of Broadway and Prince St. for a "snacks-and-sights" safari in SoHo. \$5, plus snacking money... 11/20 at noon, meet NE corner of Third Ave. and 86th St. for a walk around Yorkville. \$5 (265-2663).

BEDFORD PARK AREA, Bronx, with Roger Arcara and the Bronx County Historical Society. 11/19 at 1, meet at entrance to IRT Jerome Ave. line station on Bedford Park Blvd. (881-8900). \$5.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); \$5; under 16, \$3.50.

HARLEM, YOUR WAY!—Tours Unlimited (866-6997). "Lunch in Harlem" tour includes lunch at a Harlem church and visits to Morris-Jumel Man-

sion, the Studio Museum, the Liberation Bookstore, and more. 11/19, 26, 12/3, 11 a.m.-3 p.m. \$30... "Sights and Sounds Tour" includes stops at a church and a brownstone, also the mansion and the museum. 11/20, 27, noon-3. \$25. Buses from and back to 96th St. and Columbus Ave.

TOURS WITH THE 92ND STREET Y—Pre-register for all of these (427-6000, ext. 179). 11/16, 1-4, a Walking Gourmet tour, chocolate and strudel on the Upper East Side; \$7... 11/20, each at 11 a.m., so you'll have to choose between Brooklyn Heights with Val Ginter and "a Flushing potpourri" with Joyce Mendelssohn and Helen Shaine. Each is \$7... 11/20 at 1: A nostalgic "old-neighborhood" look at the South Bronx and its redevelopment, with developer Fred Rubin. \$16.

HARLEM GOSPEL AND ART—Holidays in New York (765-2515). 11/20 at 10:15. \$8. Phone for meeting place.

MILLIONAIRES' ROW, Part I, New York's Gold Coast. A New York Walk-About (582-8083 weekdays; 914-834-5388 weekends, evenings). 11/20 at 11 or 2, meet NE corner of Fifth Ave. and 58th St. \$4.

NATURE WALKS—At Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000): a Wetland walk, 11/20 at 1. \$1... Woodland walk at Wave Hill, 249th St. and Independence Ave., Riverdale (549-2055). 11/19. Free with garden admission... Autumn walks at Old Westbury Gardens, L.I. (516-333-0048). Gardens open 11/20, 11-4; \$3 admission, seniors \$2, children 6-12 \$1.

URBAN PARK RANGERS, tours and workshops. Free unless noted. In the Bronx: 11/20 at 1, meet at Van Cortlandt Park Visitors' Center for a presentation on solar energy; pre-register (548-7880). 11/20 at 1, meet at Crotona boathouse, Crotona Park, off Crotona Park East between Charlotte St. and Suburban Pl., for a session on what happened to the turkey at the first Thanksgiving... Brooklyn (856-4210): 11/20 at 1, meet at Grand Army Plaza arch to learn about what brought the Dutch and the native Americans together in Brooklyn... Manhattan (397-3091): 11/20 at 2, meet at Vanderbilt Gate, Fifth Ave. and 105th St., for a walk along trails of Central Park's north end, to observe life in micro-environments... Queens (699-4204): 11/20 at 3, meet in Alley Pond parking lot, north of Grand Central Pkwy., for a myths-in-nature session.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 11/20 at 10:30 a.m., meet at Jamaica Bay Wildlife Refuge, for a bird walk (648-1684). Free.

MAGICAL PLANT WALKS, with Madeline Greene. Learn how to find and use wild plants, on weekend day trips. 11/20, Queens. \$15. Phone 777-5658 for meeting place and time.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. In the meantime: 11/20 at 1, meet on west side of Madison Ave. at 77th St. for a tour of Yorkville and "silk stocking" district. \$1 (876-6688).

SOUTH STREET SEAPORT MUSEUM, tours of ships and buildings. Every hour on the hour, daily from 10 a.m.; last tours at 5. \$5, children \$3; includes both ships and restored buildings. Also daily schedule of events and programs. Tickets, information at admission center, Fulton and Water Sts. (669-9400).

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 11/19, Flushing Meadow Park, Queens; 11/20, Van Cortlandt Park, Bronx. (291-6825 for meeting places.) \$15.

Sports

FOOTBALL—Giants, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). \$11, \$14, if available. Next home game, 12/4 at 1, vs. St. Louis... Jets, at Shea Stadium, Flushing (421-6600). \$13-\$14. Next home game, 11/27 at 1, vs. New England.

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036). \$7-\$18. 11/16 at 7:30, vs. Washington. 11/20 at 7:30, vs. Quebec... N.Y. Islanders, Nassau Coliseum, Uniondale, L.I. (516-794-4100), \$14-\$22. 11/15 at 8:05, vs. Hartford. 11/19 at 7:05, vs. Washington.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). \$7-\$15. 11/15 at 7:30, vs. Indiana. 11/19 at 7:30, vs. Detroit.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). \$6-\$11. 11/18 at 8:05, vs. Baltimore... Cosmos, at Madison Square Garden (564-4400). 11/20 at 1:30, vs. Chicago Sting. \$5-\$12.

Children

SILVERBEARD, an original play. At TenTen Theater, Park Avenue Christian Church, at 85th St. (288-3246). 11/19, 12/3 at 11:30 a.m.; 11/20 at 3. 11/25, 27, 12/4, 11 at 1:30; 11/26, 12/10 at 12:30 and 3. \$3; adults \$4.50.

CHILDREN'S BOOK WEEK READINGS—At Cornelia Street Cafe, 29 Cornelia St. (929-9869). 11/15 at 4:30, Terry Jones reads from his "Saga of Erik the Viking." 11/17 at 4:30, Arthur Yorinks reads from his "It Happened in Pinsk," with illustrator Richard Egelski. Free, but limited seating.

HERE IN THE WOOD, a new musical by Gotham City Repertory Co. At public library branches: 11/15 at 3:30, at Jefferson Market, Sixth Ave. and 10th St. 11/16 at 4, at Bloomingdale, 150 W. 100th St. 11/21 at 4, at Yorkville, 222 E. 79th St. 11/22 at 3:30, at West Farms, Honeywell Ave., Bronx. Free.

PETER PAN—The Disney film, at Dalton School's Martin Theater, 108 E. 89th St. (722-5160). 11/19 at 2. \$2.

PLEASANT PHEASANT—For pre-school children all about the turkey's cousin. Arts and crafts, games, songs, snacks. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 11/16, 18, 20, 1-3; \$3; must pre-register.

TOUCH THE AIR, a musical adventure, by Shadow Box Theatre. P.S. 9, 100 W. 84th St. (724-0677). 11/16 at 10:30 and 1:15; 11/17 at 10:30. \$2.50.

BEAUTY AND THE BEAST—Puppet Folk Theatre Co., Hudson St. Playhouse, 53 Hudson, 3 blocks north of Chambers (966-7002). 11/19, 26 at 2 and 4. \$2.50; adults, \$4. Also puppet workshops.

PUSS-IN-BOOTS, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 11/27. \$2.50. Reservations a must.

THE TRIP, a new musical by Anthony Stein and Stephen Schwartz, based on the book by Ezra Jack Keats. First ACT Theater, 37 W. 65th St. (873-6400). Fri. at 7, Sat. and Sun. at 2 and 4. \$7.

ONCE UPON A... SUNDAY—92nd Street Y, Children's Library, on Lexington Ave. (427-6000, ext. 137). \$3.50. 11/20 at 11 a.m.: Musician Asher Deleme with "Tales of Borinquen," a bilingual program on the culture of Puerto Rico.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co. with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30. \$3 adults \$3.50.

A TRIBUTE TO BURR TILLSTROM, and a course, to Kukla, Fran, and Ollie... and Beulah Witch, Cecil Bill, Fletcher Rabbit, and everybody. Tc 1/7, at the Museum of Broadcasting, 1 E. 53rd St. (752-4690). Excerpts from the TV programs. \$3. \$1.50 children under 13, \$2 for students.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. \$4, adults \$5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 11/19 at 1:30: The Nifty Puppeteers in "The Golden Melon." \$2.50... Please Touch demonstration follows at 2:40; \$1... 11/20 at 3: A Thanksgiving Party with Oscar Brand, composer-guitarist. Stories, songs, and games for the family. \$3.

THE SORCERER'S APPRENTICE—The Puppet works, Inc., in a "wild farce," to Dukas's music, with hand-carved puppets. Old First Church, 729 Carroll St., Brooklyn (638-5725). Sun. at 1. \$3.50. Reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 11/20: "Pinocchio" at 1; "Jack and the Beanstalk" at 2:30. \$3.50.

EYEWORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St.

OTHER EVENTS

(362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 11/20, Kathy Shea with a Thanksgiving story hour.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 11/15 at 4, stories for 2nd grade up. Films Thurs. at 4, ages 3-8. Muhlenberg branch, 209 West 23rd St. (924-1585). 11/16 at 3:30, singer-songwriter Purlie Gates with a sing-along. 11/18 at 3:30, folk tales, with Rebekah Tanner. Thurs. at 3:30, stories in English and Spanish. 67th St. branch, 328 E. 67th: 11/14 at 6, a "bedtime story hour" for pre-schoolers; wear pajamas. 11/16 at 4, story hour for 3-6 graders.

PUPPET PLAYHOUSE—Fireboat House Environmental Center, 90th St. on the East River (879-3316). Sat. at 11 a.m. and 1. \$2.50. "The Three Bears," with Penny Jones.

LITTLE PEOPLE'S THEATRE COMPANY—11/19, 20: "Little Red Riding Hood" at 1:30; "Sleeping Beauty" at 3. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). \$3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). \$3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Tues.-Sun., except Fri. 1-5. 11/19 at 11 a.m., to be announced. 11/20 at 2: Thunderbird Dancers in American Indian songs and dances. Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. \$4 (reservations a must; all adults must be with a child).

SLIM GOODBODY, with John Burstein, who spreads a good-health message in his special show. Staten Island Jewish Community Center, 475 Victory Blvd. (981-1500). 11/20 at 1 and 3. \$4; adults \$2.

THE NUTCRACKER—One-hour version by Ballet-fare of New York City. 11/20 at 1, New Dorp High School, 565 New Dorp Lane off Hylan Blvd., S.I. (462-3525). \$4.

CORNHUSK DOLLS, and how to make them, in a workshop with Maria Fiorelli from the Staten Island Children's Museum. At the S.I. Mall, second level in the Ground Round wing, next to the "Once Upon an Island" exhibit. 11/19 at 1:30; free with exhibit admission: 50 cents.

WIZARD OF OZ—Yates Musical Theater, at Playhouse on the Mall, Bergen Mall Shopping Center, Rte. 4 and Forest Ave., Paramus, N.J. (201-368-1943). 11/17 at 10 and 1; 11/19 at 11 and 2; 11/20 at 3. \$4.

JACK AND THE BEANSTALK—Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. at 1 and 3:30, thru 11/27; also 11/25. \$3.50.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; \$5 cover, 2-drink minimum. Youngstars, featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. \$4 min. \$2 cover.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. \$3 suggested for adults, children \$1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays \$2, weekends \$3; adults, \$1 and \$2. Special exhibit: Children's Hands in Harlem, paintings by schoolchildren, thru 11/30. Also Shoebox City. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 11/19, 20 at 3: Creatures in the Pond; also, art activity.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 11/14-20 is Children's Book Week; select a poster as a gift. 11/19 at 1:30, meet coutut designer Jane Kendall and learn about the ballet "Petrouchka." 11/20 at 1:30, Osa Brown will help you create a mask, with her "Museum Activity Book."

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults \$1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 11/19 at 1:30: Music of the Earth, a native-American legend, told in movement and sign language. 11/20 at 1:30: Yueh Lung Shadow Puppet Theatre, traditional Chinese tales. Free with museum admission.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

- AMAZONAS**—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo, aranha, vatapa, shrimp à la baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30. Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.
- AMERICAN HARVEST**—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.
- BERNSTEIN ON ESSEX**—135 Essex St., 473-3900. Casual. Deli-Kosher-Chinese. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Res. nec. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. (M) MC, V.
- CAPSOUTO FRERES**—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.
- CINCO DE MAYO**—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. (I) AE, DC, MC, V.
- THE COHO**—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.
- EDO GARDEN**—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.
- FRAUNCES TAVERN RESTAURANT**—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional Ameri-

can. Spcls: Pearl St. roast oysters, carpenterbagel steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 8. Closed Mon. (M) AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster to-malle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30, Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza, 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, filet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30, D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. (I-M) AE, CB, DC, MC, V.

PONTE'S-Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30, D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. (I) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. (M) AE, CB, DC, MC, V.

TAMU—340 W. Broadway, at Grand St., 925-2751. Casual. Indonesian. Spcls: rijstafel, ayan goreng, sate bali. Res. sug. Br Sat.-Sun. 1-4. D Sun.-Thurs. 6-11:30, Fri. to 2 a.m., Sat. 4-2 a.m. (I-M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) **Cellar in the Sky**: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) **Hors d'Oeuvre & City Lights Bar**: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 3-midnight. Closed Mon. (M) AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M) No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: médaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. (M) AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. (I) AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls: of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater 5 daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, MC, V.

RESTAURANT DIRECTORY

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4. Sun. 11:40-3. D Mon.-Thurs. 6-12:30, Fri. 1:30-3, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. (I) AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. (I-M) AE, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4. Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borstcht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. (I) No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. (M) AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malagueña. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:10-30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. (M) AE, DC, MC, V.

HSF-578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. (I) No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-2 a.m. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. (I) AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. (I-M) AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab and sweetbread terrine with fresh morelles, rack of venison with fresh ginger and honey, breast of pheasant wrapped in farmer's bacon, chestnut soufflé. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. (M) AE, MC, V.

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la nicoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. (I-M) AE, MC, V.

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RESTAURANT DIRECTORY

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4. Sun. from noon. Ent. Tues.-Sat. from 9. (M) AE, DC, MC, V.
DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45. Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M) AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. (M) AE, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-8900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medallions with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Terrace: Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller.

Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pommes l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, médaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. (M-E) AE, CB, DC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC, V.

MAHARLIKA L'AUBERGE PHILIPPINE A NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. (M) AE, DC, MC, V.

RESTAURANT DIRECTORY

- MARIANAS**—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.
- MAUDE'S**—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.
- MIMI'S**—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.
- NADDEO'S STEAK & LOBSTER HOUSE**—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. (E) AE, CB, DC, MC, V.
- PALM**—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45. Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.
- PENG TENG**—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squash soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.
- THE QUILTED GIRAFFE**—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.
- THE RENDEZVOUS**—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.
- ST. JOHN**—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. (I) AE, CB, DC, MC, V.
- SERYNA**—11 E. 53rd St., 980-9393. Casual. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. (M) AE, CB, DC, MC, V.
- SHINBASHI**—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, CB, DC, MC, V.
- SMITH & WOLLENSKY**—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.
- TANDOOR**—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.
- TANG'S CHARIOT**—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC, MC, V.
- TONINO**—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. (M-E) AE, CB, DC, MC, V.
- TOSCANA**—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.
- TRATTORIA**—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. (I) AE, CB, DC, MC, V.
- TRIANON ROOM**—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.
- TSE YANG**—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10-60. (M) AE, CB, DC, MC, V.

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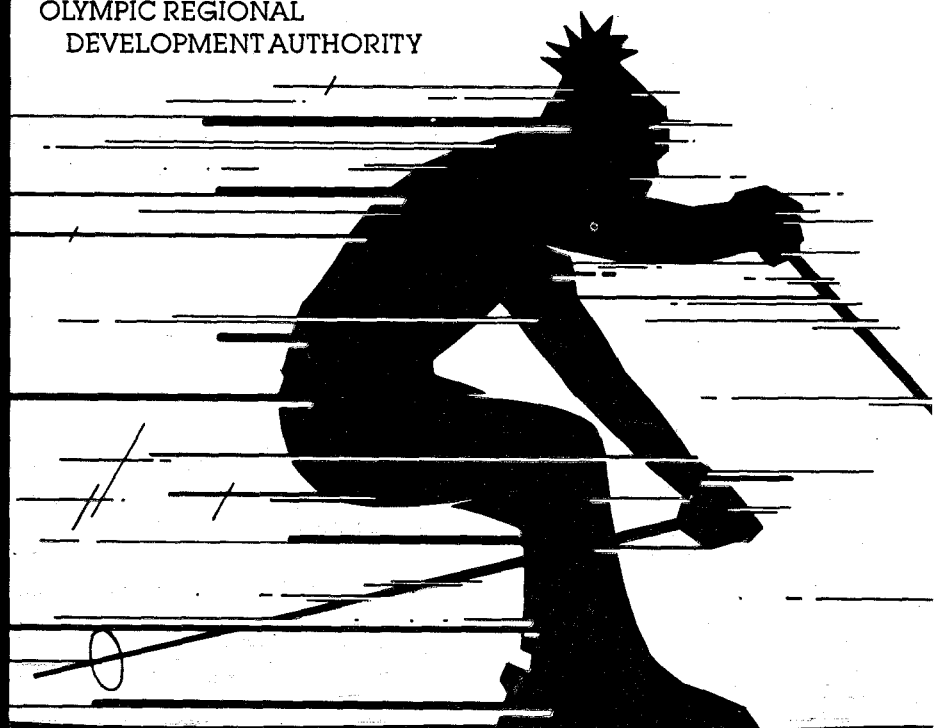
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RESTAURANT DIRECTORY

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. (M). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). The Waldorf Cocktail Terrace: Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. (M) AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. (I) AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. (M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. (I) AE, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. (M) AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal outlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marenco, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th & 55th St., 586-8096. Casual. French. Spcls: rack of lamb, fresh salmon, canard au cerises. Res. sug. for 5 or more. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. (M) AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, veal Valdostana. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 5-11:30. Bar open til midnight. Closed Sun. (M) AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie re-

RESTAURANT DIRECTORY

quired. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7, Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M)

AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M)

AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I)

AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M)

AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I)

No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E)

AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E)

AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Pianist Tues.-Sun. Private parties. (M)

AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. Sir Walter's: Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) Bar & Lounge: American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.

AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. (I)

No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. (M)

AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M)

AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruit di mare. Res. sug. for D L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. (I)

AE.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M)

AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M)

AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M)

AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M)

AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International.

Spcls: ravioli filled maintenance, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. (E)

AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I)

AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. (M)

AE, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (E)

AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M)

AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M)

AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M)

AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. (I)

AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E)

AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M)

AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. (M-E) Oak Room: Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. (M) Oak Bar:

Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. (M-E)

AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E)

AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M)

AE, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M)

AE, DC, MC, V.

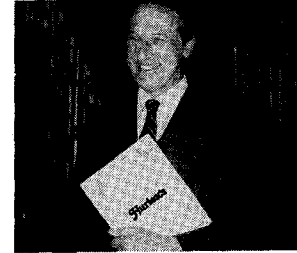
TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M)

AE, CB, DC, MC, V.

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TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. (I) AE, MC, V.
TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.
TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, médaillons de veau trésor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. (M) AE, CB, DC, MC, V.
AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Mon.-Sun. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC, V.
ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun.-Mon. (M) No Credit Cards.
BAUMER'S TAVERN—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier soufflé. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. (M) AE, CB, DC, MC, V.
BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. (I) AE, MC, V.
CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.
CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinaga, fideguá, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, DC, MC, V.
CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. (M-E) AE, CB, DC, MC, V.
CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. (E) No Credit Cards.
DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop forestiera, cassata Siciliana. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.
FIDDLER ON THE STOVE—349 E. 61st St., 308-4220. Casual. Rumanian. Spcls: crisp roast duck on cabbage, veal stew with polenta, Rumanian broilings. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-11. Ent. Fri.-Sun. from 7. (I) AE, MC, V.
FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. Cocktail lounge: Piano 5-10:30. Private party room. (M) AE, DC, MC, V.
IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestiera, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Closed Sun. (M) AE, CB, DC, MC, V.
IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.
LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. (M) AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.
LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) No Credit Cards.
LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.
MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, fish, lobster. Res. sug. D daily 5-11:30. (M-E) AE, CB, DC, MC, V.
MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: pheasant braised with forty cloves of garlic; Colorado black bear stewed in beer, médaillons of venison grand veneur, hunter's cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5. Sun. from 11. (M) AE, CB, DC, MC, V.
MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. (I-M) AE, CB, DC, MC, V.
PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. (M) AE.
PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre: Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.
THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.
THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.
QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, soufflé of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M) AE, CB, DC, MC, V.
RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.
SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.
SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. (E) AE, CB, DC, MC, V.
SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. (I-M) AE, MC, V.
SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. (M) AE, DC.
SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 11. (I-M) AE, CB, DC, MC, V.
TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. (M) AE, CB, DC, MC, V.

UNCLE TAY'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. (M) AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.
CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. (M-E) AE, CB, DC, MC, V.
CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. (M) AE, CB, DC, MC, V.
MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.
OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. (M) AE, DC, MC, V.
SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. (I-M) AE, MC, V.
SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.
JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.
MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.
THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

Queens

BEN'S BEST—Rego Park, 96-40 Queens Blvd., 897-1700. Casual. Kosher. Spcls: corned beef, stuffed cabbage, chopped liver. Open daily 9 a.m.-9:45 p.m. (I) No Credit Cards.
JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. (I) AE, CB, DC, MC, V.
LOBSTER KING—Whitestone, 10-24 154 St., 746-4700. Casual. American-Seafood. Spcls: lobsters, shore fish, salmon steak. Res. sug. D Mon.-Thurs. 4-10, Fri.-Sat. to 11, Sun. 2-10. (M) AE, MC, V.
SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.
VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

TELEVISION

Daytime, Nov. 16-18 and 21-22

2 WCBS
212-975-4321
4 WNBC
212-664-4444
5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
15 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-566-3112
H HOME BOX
OFFICE
212-484-1100
S SHOWTIME
212-880-6600
N UPTOWN
212-942-7200
W WOMETCO
(WHT).
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 20-Minute Workout
H Thu/Do Me A
Favor... Don't Vote For My Mom!
Tue/Puss In Boots
S Tue/Movie: Gizmo

6:30
2 **4** News
5 Popeye
9 Jimmy Swaggart
17 Jetsons
H Fri/Puss In Boots
Mon/Adventure Of Sherlock Hound

6:40
H Wed/Portrait Of A Teenage Shoplifter

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America

9 700 Club
11 Superfriends
H Thu/Adventure Of Sherlock Hound
Mon/Do Me A
Favor... Don't Vote For My Mom!
S Wed/Piece Of Cake

7:30
5 Bugs & Porky
11 Scooby Doo
H Wed/Movie: Klondike Fever
Thu/Movie: Anna To The Infinite Power
Tue/Movie: The Chosen
S Wed/Movie: The Adventures Of The Wilderness Family
Thu/Olden Days
Coat
Fri/A Thanksgiving Tale
Tue/Movie: Honkytonk Man

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Fri/Movie: Dragonslayer
Mon/Movie: The Hound Of The Baskervilles
S Thu/To Race The Wind
Fri/Mark Twain Theatre
Mon/Movie: Gizmo

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster

9:30
2 Tokers Wild
5 My Three Sons
9 News
11 Civic Programming
H Wed/Fraggle Rock
Thu/Tue/Consumer Reports/Holiday Special
S Wed/Fri/Mon/Aerobicise

10:00
2 \$25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter

9 Romper Room
11 Civic Programming
H Wed/Movie: Foxfire
Thu/Movie: Enigma
Fri/Movie: The Chosen
Mon/Movie: Right Of Way
Tue/Movie: Honkytonk Man
S Wed/Movie: Imitation General
Thu/Movie: The Last Time I Saw Paris
Fri/Movie: East Side, West Side
Mon/Movie: The Asphalt Jungle
Tue/Movie: Conspirator
W Wed/Movie: Gregory's Girl
Thu/A Punt, A Pass And A Prayer
Fri/Movie: The Secret Life Of Walter Mitty
Mon/Movie: Carnal Knowledge
Tue/Aladdin And His Magic Lamp

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Magic Garden

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Bonanza
11 Richard Simmons

11:30
4 Dream House
7 Loving
11 I Dream Of Jeannie
S Wed/Movie: Taps

12 NOON
2 Tattletales
4 Go
5 Midday
7 Family Feud
9 **11** News
H Wed/Video Jukebox
Thu/Flashback: The Last Voyage
Fri/Movie: Megaforce
Mon/Movie: Superman II
Tue/Movie: Klondike Fever
S Thu/Movie: The Gambler
Fri/Movie: Firefox
Mon/Movie: The

Hound Of The Baskervilles
Tue/Movie: Monsignor
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/Movie: Funny Face (1957). Fred Astaire, Audrey Hepburn.
Thu/Movie: The Country Girl (1954). Grace Kelly, Bing Crosby
Fri/Movie: The Kentuckian (1985). Burt Lancaster, Diane Lynn.
Mon/Movie: Eric (1975). John Savage, Patricia Neal.
Tue/Movie: The Dion Brothers (1974). Stacy Keach, Margot Kidder.
H Wed/Movie: Honkytonk Man

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/Movie: Coffee, Tea Or Me? (1973). Karen Valentine, John Davidson.
Thu/Movie: Quackster Fortune Has A Cousin In The Bronx (1971). Gene Wilder, Margot Kidder.
Fri/Movie: Congratulations, It's A Boy (1971). Bill Bixby, Diane Baker.
Mon/Movie: Laserblast (1978). Roddy McDowall, Keenan Wynn.
Tue/Movie: Octa-Man (1971). Pier Angeli, Kerwin Mathews.
H Thu/Movie: Gallipoli
W Wed/Movie: Young Doctors In Love
Thu/Movie: The Wilderness Family
Fri/Movie: Dark Ride
Mon/Movie: The Godfather
Tue/Let The Good Times Roll

1:30
2 As The World Turns

2:00
4 Another World
5 News
7 One Life To Live
H Fri/Movie: The Hound Of The Baskervilles
Tue/Movie: Megaforce
S Wed/Mon/Aerobicise
Thu/Movie: The Horizontal Lieutenant
W Tue/Movie: Buddy, Buddy

2:05
S Fri/Aerobicise
Tue/Movie: The Shootist
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Tom & Jerry
H Wed/Movie: Trail Of The Pink Panther
Mon/Movie: Enigma
S Wed/Dean Martin In London
Fri/Movie: Honkytonk Man
Mon/Movie: Love At First Bite
W Fri/Movie: Carnal Knowledge

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 Family
11 Superfriends
H Thu/Movie: Enigma
W Wed/Movie: The Pursuit Of D. B. Cooper
Thu/Movie: The Godfather, II

3:30
5 Woody & Bugs
11 Scooby Doo
S Wed/Piece Of Cake
Thu/Olden Days
Coat

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/Movie: The Day The Earth Caught Fire (1962). Janet Muro, Leo McKern.
Thu/Movie: The Aliens Are Coming

(1980). Tom Mason, Melinda Fee.
Fri/Movie: Crisis In Mid-Air (1979). George Peppard, Karen Grassle.
Mon/Movie: Dr. Franken (1980). Robert Vaughn, Robert Perrault.
Tue/Movie: Screenagers (1981). Barbara Bach, Richard Johnson.
11 Pink Panther
13 Sesame Street (cc)
H Fri/Tue/Puss In Boots
S Wed/Movie: The Adventures Of The Wilderness Family
Thu/Movie: To Race The Wind
Tue/Treasures Of The Snow
W Mon/Movie: Time After Time
Tue/Cinderella Teams

4:15
W Movie: An Officer And A Gentleman

4:30
4 People's Court
5 What's Happening
7 Eyewitness Extra
11 Happy Days Again
H Wed/Fraggle Rock
Mon/Do Me A
Favor... Don't Vote For My Mom!
S Mon/Mark Twain Theatre

5:00
2 **4** **7** News
5 One Day At A Time
11 Little House On The Prairie
13 Mister Rogers
H Wed/Portrait Of A Teenage Shoplifter
Thu/Movie: Anna To The Infinite Power
S Fri/A Thanksgiving Tale
W Wed/A Thanksgiving Tale
Tue/Movie: Dark Ride

5:30
2 WKRP In Cincinnati
13 3-2-1 Contact (cc)
H Fri/Fraggle Rock
Mon/Movie: The Hound Of The Baskervilles
Tue/Movie: Honkytonk Man
S Fri/The Wild Pony
W Wed/Let The Good Times Roll

Evening, Nov. 16-18 and 21-22

Wed, Nov. 16

6:00
2 **4** **7** News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Woodwright's Shop III

6:30
5 Movie: Klondike Fever
S Movie: The Secret Life Of Walter Mitty
6:30
5 Taxi
13 Nightly Business Report
21 Housewarming With Charlie Wing
31 News From City Hall
W News

7:00
2 **4** **7** News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W Movie: Gregory's Girl
7:30
2 2 On The Town

8:00
2 Whiz Kids
4 Real People
5 PM Magazine

7 Fall Guy
9 News 9 Primetime
11 Movie: Anatomy Of A Seduction (1979). Susan Flannery, Jameson Parker. A divorcee has an affair with her son's best friend.
13 Special: Don't Eat The Pictures: Sesame Street At The Metropolitan Museum
21 All Creatures Great And Small

8 Movie: The I.O.B.
11 Movie: Honkytonk Man
N Movie: Auntie Mame
S Movie: Monsignor
8:30
5 Carol Burnett
9 Basketball: Knicks Vs. Philadelphia '76ers
9:00
2 Chiefs. Charlton Heston, Keith Carradine. Part 3 (Part 1, Sun., Nov.

13, 8 p.m. Part 2, Tue., Nov. 15, 9 p.m.).
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
33 Special: The Kid Who Couldn't Miss. A documentary about WWI flying ace William Bishop.
24 Monty Python
31 Job Market
W Movie: Enigma

9:30
4 Family Ties
21 Fawcety Towers
31 Silk Screen

10:00
4 St. Elsewhere
5 **11** News
7 Hotel
21 Fall And Rise Of Reginald Perrin
31 Special: The Chemical People
H Movie: Firefox
3 Movie: The Stud

0:30
1 News
9 Miss Rosie
1 Jewman's Color Supplement
1 Bless Me Father
W Movie: Mon Oncle

1:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Barney Miller
9 Masterpiece Theatre: Pictures (cc)
1 International Edition
7 Movie: P— Talk

1:30
2 Police Story
3 Tonight
3 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
1 Honeymooners
1 Latenight America
5 Bizarre 4 (cc)

2 MIDNIGHT
1 Star Trek
3 Movie: Force: Five

2:05
1 Movie: An Officer And A Gentleman

2:20
1 Movie: The Seventh Seal

2:30
1 Movie: Legend Of The Gold Gun (1979). Robert Davi, Jeffrey Osterhage.
1 David Letterman
1 Movie: The Three Faces Of Eve (1957). Anne Woodward, David Wayne. Academy award winner about a schizophrenic with three separate personalities.
1 Outer Limits
1 Movie: Young Doctors In Love

00
1 Hogan's Heroes
3 Twilight Zone

3:30
1 **9** **11** News
5 Chico And The Man

4:00
3 Movie: The Border

1:00
2 News
1 Movie: Never Too Late (1965). Connie Stevens, Maureen O'Sullivan.
1 Joe Franklin
1 Emergency!

2:15
1 Movie: National Lampoon's Movie Madness

2:30
4 Mary Tyler Moore
W Movie: Fists Of The White Lotus

3:00
4 Mary Tyler Moore
9 Let The Children Live

1 Movie: The Daring Dobermans (1973). Charles Knox Robinson, Tim Considine.

3:30
4 Bob Newhart
5 Movie: Monsignor

3:50
H Movie: Honkytonk Man

4:00
4 More Real People

4:30
4 News

5:00
7 Oceanus—The Marine Environment
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
3 Movie: The Secret Life Of Walter Mitty

Thu., Nov. 17

6:00
2 **4** **7** News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Computer Programme (cc)
31 New Tech Times
5 Movie: The Gambler

6:30
5 Taxi
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 **4** **7** News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Adventure Of Sherlock Hound
W Movie: The Border

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebo
H Consumer Reports/Holiday Special

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Special: The World's Funniest Commercial Goofs. Robert Guillaume and Emmanuel Lewis host.

9 News 9 Primetime
1 Movie: Sky Riders (1976). James Coburn, Suzanne York.
 Hang-gliding daredevils attempt to rescue a kidnapped mother and her children.
13 Dinner At Julia's (cc)
21 Long Island Week
31 Tony Brown's Journal
H Movie: Gallipoli
W Movie: The Station-Master's Wife
5 Diana Ross

8:30
4 Mama's Family
5 Carol Burnett
9 Basketball: Nets Vs. Dallas Mavericks
13 Sneak Previews
21 Wild America II (cc)
31 Black Focus

9:00
2 Simon & Simon
4 We Got It Made
5 Special: John Fitzgerald Kennedy. Documentary on the life of the late president, narrated by Cliff Robertson.
7 9 To 5
13 Innovation
21 Sneak Previews
31 Ramblin'
W Movie: Eating Raoul

9:30
4 Cheers
7 It's Not Easy
13 Jazz Tonight
21 All New This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 **11** News
7 20/20
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N Movie: Mr. Hulot's Holiday
5 Movie: An Officer And A Gentleman

10:30
11 News
13 Glittering Prizes
W Playboy On The Air

11:00
2 **4** **7** News
5 M*A*S*H
9 Soap
11 Barney Miller
21 Long Island Week
H Not Necessarily The News

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America
W Movie: Enigma
W Movie: For Your Love Only

12 MIDNIGHT
9 News
11 Star Trek
N Movie: Cries And Whispers

12:05
5 Loving Friends & Perfect Couples

12:30
2 Movie: Fast Friend (1978). Susan Heldford, Carrie Snodgrass.
4 David Letterman
7 Movie: A Sensitive, Passionate Man (1977). David Janssen, Angie Dickinson.
9 World Vision

12:35
5 Pudgy's Men Take It Off!

1:00
5 Hogan's Heroes
11 Twilight Zone

1:15
H Movie: The Verdict
W Movie: An Officer And A Gentleman

1:30
4 **9** **11** News
5 Chico And The Man

1:45
5 Movie: Forever Emmanuelle

2:00
2 News
5 Movie: Waterloo (1970). Rod Steiger, Christopher Plummer.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 Movie: Apartment For Peggy (1948). William Holden, Jeanne Craig.
11 Movie: Fire Over England (1937). Laurence Olivier, Vivian Leigh.

3:15
5 Movie: The French Lieutenant's Woman

3:25
W Movie: Erotica

3:30
4 Bob Newhart
H Consumer Reports/Holiday Special

4:00
4 More Real People
H Movie: Gallipoli

4:30
4 News

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
9 News
11 Biography

5:20
5 Animalympics

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:55
H Not Necessarily The News

Fri., Nov. 18

6:00
2 **4** **7** News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Crockett's Victory Garden
31 Pat Benatar

6:30
5 Taxi
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 **4** **7** News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
5 Paper Chase—The Second Year
W Movie: Time After Time

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes Of Hazzard
4 Mr. Smith
5 PM Magazine
7 Benson (cc)
9 News 9 Primetime
11 Movie: Breakheart Pass (1976). Charles Bronson, Jill Ireland. An undercover agent seeks a gun runner aboard a train traveling through the Rockies.
13 Washington Week In Review
21 Vietnam: A Television History (cc)
31 Africa File
H Special: With A Touch Of Burlesque
N Movie: On The Nickel
5 Movie: Honkytonk Man

8:30
4 Jennifer Slept Here
5 Healthbeat Magazine
7 Webster
9 Basketball: Knicks Vs. Boston Celtics
13 Wall Street Week
31 Eye On Dance

9:00
2 Dallas
4 Movie: Blowout (1981). John Travolta, Nancy Allen. A movie sound man inadvertently records evidence of a murder, and puts his own life in danger.
5 Merv Griffin
7 Lottery (cc)
13 Quest!
21 Movie: Tulsa
31 Presente
H Boxing: Camacho vs. Solis (Live)
W Richard Brown Reviews

9:15
W Movie: Making Love

9:30
31 Masterpiece Theatre: Pictures

10:00
2 Falcon Crest
5 **11** News
7 Matt Houston (cc)
13 Cities At War
N Movie: Nicholas Nickleby

10:05
5 Movie: Firefox

10:30
11 News
13 Cities At War
21 Diagnosis: A.I.D.S.
31 Music Video Party

11:00
2 **4** **7** News
5 M*A*S*H

9 Soap
11 Barney Miller
13 Movie: The Big Broadcast Of 1932 (1932). George Burns, Gracie Allen.
21 Long Island Week

11:15
W Leonard Report

11:30
2 Movie: Alligator (1980). Robert Forster, Robin Riker. A 36-foot alligator gains its much deserved revenge, after having been flushed into a city's sewer system as a baby.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America
H Movie: Megaforce

11:45
W Movie: I Love You

12 MIDNIGHT
9 News
11 Star Trek
N Movie: The Long Good Friday

12:15
5 US Festival/Day 3

12:20
13 Screenwriters/Word Into Image

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Outer Limits

1:00
5 Soul Train
11 Twilight Zone

1:15
H Movie: First Love

1:30
9 **11** News
W Movie: They All Laughed

1:45
2 Movie: The Long Way Home (1975). Glenn Ford, Julie Harris.
5 Hip Hypnotist

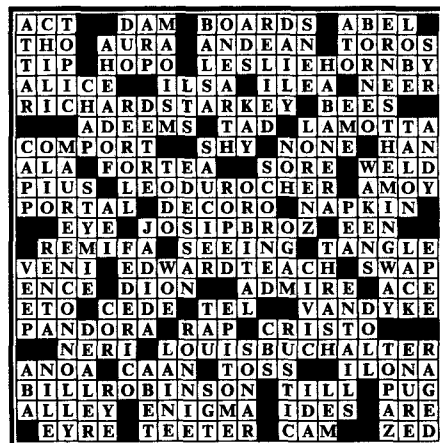
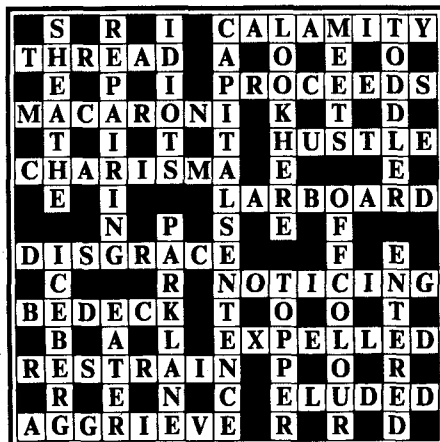
2:00
4 News
5 America's Top Ten
7 Pop N' Rocker
9 Joe Franklin
11 Solid Gold

2:30
5 Movie: The Atomic Submarine (1959). Arthur Franz, Dick Foran.
7 Entertainment Tonight

2:45
5 Movie: Spetters

2:50
H Inside The NFL

3:00
4 Mary Tyler Moore
7 Movie: Welcome To Arrow Beach (1974). Laurence Harvey, Joanna Pettet.
9 Movie: Call Northside 777 (1948). James Stewart, Helen Walker.
11 Movie: The Magic Box (1954). Robert Donat, Maria Schell. Biography of William Friese-Greene, the inventor of the motion picture camera.



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TELEVISION

3:30
② Mary Tyler Moore
③ Movie: Electric Blue

3:37
② Movie: The Public Eye (1972). Mia Farrow, Topol.

3:50
① Movie: The Chosen

4:00
① Bob Newhart

4:14
② Shadow In The Street (1975). Tony LoBianco, Sheree North.

4:30
① More Real People

4:35
③ Mark Twain Theatre

5:00
③ News
① Biography

5:30
② Public Hearing
③ Movie: No Name On The Bullet (1959). Audie Murphy, Joan Evans.
① Insight

5:50
③ The Wild Pony

Mon., Nov. 21

6:00
② ④ ⑦ News
③ Three's Company
③ Buck Rogers
① Love Boat
③ New Jersey Nightly News
② Great Chefs Of New Orleans
③ All About TV
③ Movie: The Secret Life Of Walter Mitty
③ A Thanksgiving Tale

6:30
⑤ Taxi
③ Nightly Business Report
② Dinner At Julia's (cc)
③ News From City Hall
③ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
③ Rowan & Martin's Laugh-In
① Fantasy Island
③ MacNeil/Lehrer Newshour
② Doctor In The House
③ Infinity Factor
③ Movie: Telefon

7:30
② 2 On The Town
② Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
③ Benny Hill
① News
③ Nightly Business Report
③ Getting Over
① Fraggie Rock

8:00
② Special: Classic Creatures: Return Of The Jedi. Carrie Fisher and Billy Dee Williams host this look at the creation of the wonderful monsters of the movies.
④ Boone
③ PM Magazine
⑦ That's Incredible
③ News 9 Prime Time
① Special: Rascal Dazzle. A conglomeration of "The Little Rascals" one- and

two-reelers, narrated by Jerry Lewis.
③ Great Performances: The Life Of Verdi
② Undersea World Of Jacques Cousteau
③ Chicago Blues Festival
① Movie: Right Of Way
③ Movie: Having A Wild Weekend
③ Movie: Love At First Bite

8:30
⑤ Carol Burnett
③ Movie: The Train (1965). Burt Lancaster, Paul Scofield. Members of the French Resistance attempt to stop a train full of French art treasures destined for Germany.

9:00
② AfterMASH
④ Movie: Kennedy (1983). Martin Sheen, Blair Brown. Part 2 of 3 (Parts 1 & 3, Sun. & Tue., Nov. 20 & 22, 9 p.m.). (cc)
⑤ Merv Griffin
⑦ Football:TBA (cc)
② Nature (cc)
① Cityscope
③ Movie: Young Doctors In Love

9:30
② Newhart
③ Raphael Sayer: A New York Painter
③ Moneymakers

10:00
② Emerald Point N.A.S.
⑤ ① News
③ Making Of Mankind
② Dixieland Jazz From New Orleans
③ German Professional Soccer
① Movie: The Verdict
③ Movie: Don's Party
③ Movie: The Hound Of The Baskervilles

10:30
① News
10:40
③ Richard Brown Reviews

11:00
② ④ News
⑤ M*A*S*H
③ Soap
① Odd Couple
③ Austin City Limits
② Tony Brown's Journal
③ Movie: The Happy Gigolo

11:30
② Hart To Hart
④ Best Of Carson
⑤ Thicke Of The Night
③ Hawaii Five-O
① Honeymooners
② Latent America

12 MIDNIGHT
② News
① Star Trek
③ Movie: On The Nickel
③ Movie: Naughty Wives

12:15
① Movie: Monsignor

12:30
② Columbo
④ David Letterman
⑦ Nightline
③ World Vision
③ Movie: Enigma

1:00
⑤ Hogan's Heroes
⑦ Movie: The Horsemen (1976). Omar Sharif, Jack Palance.
① Twilight Zone

1:20
③ Movie: Force: Five
1:30
④ ⑨ ① News
⑤ Chico And The Man

2:00
② News
⑤ America's Top Ten
③ Joe Franklin
① Emergency!

2:15
③ Movie: The Hound Of The Baskervilles

2:30
④ Mary Tyler Moore
⑤ Best Of Midday
③ Movie: Eating Raoul

3:00
④ Mary Tyler Moore
③ Let The Children Live
① Movie: Ginger In The Morning (1973). Sissy Spacek, Monte Markham.
③ Movie: Hell Night

3:30
④ Bob Newhart
⑤ Off The Set

4:00
④ More Real People

4:05
① Movie: Right Of Way

4:30
④ News

4:45
③ Gallagher

5:00
③ News
⑦ Oceanus—The Marine Environment
① Biography

5:30
④ Health Field
⑦ Morning Stretch
③ Joe Franklin
① News

Tue., Nov. 22

6:00
② ④ ⑦ News
⑤ Three's Company
③ Buck Rogers
① Love Boat
③ New Jersey Nightly News
② Magic Of Oil
Painting III
③ World Chronicle
③ Special: Kennedys Don't Cry

6:30
⑤ Taxi
③ Nightly Business Report
② Magic Of Decorative Painting II
③ News From City Hall
③ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
③ Rowan & Martin's Laugh-In
① Fantasy Island
③ MacNeil/Lehrer Newshour
② Doctor In The House
③ Infinity Factor
③ Let The Good Times Roll

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
③ Benny Hill
① News

② Nightly Business Report
③ Tony Brown's Journal
① Consumer Reports/Holiday Special

8:00
② Mississippi
④ A Team
⑤ PM Magazine
⑦ Just Our Luck
③ News 9 Primetime
① Movie: Mr. Majestyk (1974). Charles Bronson, Linda Cristal. A struggling Colorado melon grower is the target of an underworld hit man.
③ Nova (cc)
① The Pallisers
③ Black Focus
① Movie: Megaforce
③ Movie: Veronika Voss
③ Movie: The Shootist
③ Hockey: Islanders Vs. Quebec Nordiques

8:30
⑤ Carol Burnett
⑦ Happy Days (cc)
③ Nine On New Jersey
③ Africa File

9:00
② Movie: The Hunter (1980). Steve McQueen, Kathryn Harrold. The story of a real-life bounty hunter.
④ Movie: Kennedy (1983). Martin Sheen, Blair Brown. Part 3 (Parts 1 & 2, Sun. & Mon., Nov. 20 & 21, 9 p.m.). (cc)
⑤ Merv Griffin
⑦ Three's Company (cc)
③ Movie: Jackson County Jail (1976). Yvette Mimieux, Robert Carradine.
③ Vietnam: A Television History (cc)
② Masterpiece Theatre The Citadel (cc)
③ Eye On Dance

9:30
⑦ Oh Madeline
③ Apple Arts

10:00
⑤ ① News
⑦ Hart To Hart (cc)
③ ② Thank You Mr. President: The Press Conferences Of JFK
③ Vietnam: A Television History
① Movie: The Chosen
③ Movie: Eating Raoul
③ Paper Chase—The Second Year

10:30
① News

11:00
② ④ ⑦ News
⑤ M*A*S*H
③ Soap
① Odd Couple
③ Quest!
③ Diagnosis: A.I.D.S.
③ Movie: Honkytonk Man
③ Movie: The Burning

11:30
③ Magnum, P.I.
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
③ Hawaii Five-O
③ Honeymooners
③ Latent America

11:55
③ Special: All-New Unexpurgated Benny Hill

12 MIDNIGHT
① Star Trek
③ Movie: Smitherens

TELEVISION

12:30
2 McCloud
4 David Letterman
7 Movie: Flight To Tangier (1953). Jack Palance, Joan Fontaine.
9 World Vision
W Movie: Mannequin

12:55
H Movie: Honkytonk Man

1:00
5 Hogan's Heroes
1 Twilight Zone

1:05
5 Movie: Monsignor

1:30
9 **11** News

5 Chico And The Man
9 News

2:00
2 News
5 Movie: The Lost Moment (1947). Robert Cummings, Agnes Moorehead.
9 Joe Franklin
11 Emergency!
W Movie: An Officer And A Gentleman

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 Movie: The Hell With Heroes (1968). Rod

Taylor, Claudia Cardinale.
11 Movie: The Spiral Staircase (1946). Dorothy McGuire, George Brent. A mute servant girl is the target of a killer in an eerie household.
H Special: With A Touch of Burlesque

3:10
5 Movie: The French Lieutenant's Woman

3:30
4 Bob Newhart

4:00
4 More Real People
H Movie: Klondike Fever

4:30
4 News

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
9 News
11 Biography

5:15
5 Special: Kennedys Don't Cry

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News



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Weekend, Nov. 19 - 20

Sat., Nov. 19

00
1 Patchwork Family
1 Rebo
3 Pattern For Living
4 Apprenda Ingles
1 Movie: Honkytonk an

30
1 Carrascolendas
1 Insight
1 Gigglesnort Hotel

00
1 Captain Kangaroo
1 One Of A Kind
1 World Tomorrow
1 Davey And Goliath
1 News
1 Return To The Planet of The Apes

30
1 LBS Children's Theatre
1 Bullwinkle
1 Little Prince
1 Newark & Reality
1 Pink Panther
1 Mainstream
1 Faerie Tale Theatre

00
1 Biskitts
1 Flintstone Funnies
1 Wonderama
1 Best Of Scooby Doo
1 Christopher Closeup
1 Tom & Jerry & Friends
1 MacNeil/Lehrer Show
1 Carrascolendas
1 Movie: Klondike Fever

30
1 Saturday Supercade
1 Shirt Tales
1 Make Room Foraddy
1 Monchichis/Little Escals/Richie Rich
1 Meet The Mayors
1 Herald Of Truth
1 Teaching Students With Special Needs
1 Movie: Imitation General

00
1 Smurfs
1 Star Search
1 Nine On New Jersey
1 Old Time Gospel Hour
1 Wall Street Week
1 La Esquina

30
1 Dungeons & Dragons
1 Pac-Man/Amazing Cubik Cube Hour
1 Davey And Goliath
1 Lawmakers

11 Special: Chemical People

10:00
2 Plasticman
5 Saturday Morning
9 All-Star Wrestling
11 Essence
13 American Interests
15 Inside The NFL
5 Movie: The Horizontal Lieutenant
W Movie: Riding The Lone Trail

10:30
2 Charlie Brown & Snoopy
4 Alvin & The Chipmunks
7 Littles
11 Hee Haw
13 International Edition
15 Que Pasa USA?

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo Hour
9 B.J./Lobo
13 Vietnam: A Television History (cc)
15 Video Jukebox

11:30
2 Bugs Bunny/Road Runner
4 Amazing Spider Man & Incredible Hulk
11 Wall Street Journal Report
13 Movie: Superman II
5 Movie: The Shootist

11:45
W Movie: Woman Chases Man

12 NOON
2 Bugs Bunny/Road Runner
5 Fame
7 Football: TBA
9 Hardy Boys/Nancy Drew Mysteries
11 How The West Was Won
13 Open Mind
21 Gourmet Cooking

12:30
2 Bugs Bunny/Road Runner
4 Thundarr The Barbarian
13 America's Black Forum
21 All New This Old House (cc)

1:00
2 New Fat Albert
4 Fight Back
5 Movie: Destroyers (1982). Lu Feng, Lo Meng.

9 Movie: The Time Machine (1978). John Beck, Andrew Duggan.
11 Movie: Cantonen Iron Kung Fu. Liang Jia Ren.
13 Presente
21 Crockett's Victory Garden
W Movie: Telefon

1:30
2 Children's Film Festival
4 NFL Pro Magazine
13 Great Chefs Of New Orleans
21 Square Foot Gardening
5 Movie: The Adventures Of The Wilderness Family

2:00
2 Kidsworld
4 NFL Week In Review
13 Wine, What Pleasure!
21 Woodwright's Shop III
H Movie: Honkytonk Man

2:30
2 Public Hearing
4 Basketball: Houston Vs. North Carolina State
13 Movie: I'd Give My Life (1936). Tom Brown.
21 Gourmet Cooking
51 Shakespeare Plays: Antony And Cleopatra

3:00
2 Lorne Greene's New Wilderness
5 Special: Gay Purr-ee (1962). Animated musical adventure of farm cats who travel to Paris. Featuring the voices of Judy Garland and Robert Goulet.
9 Movie: Starcrash (1979). Marjoe Gortner, Christopher Plummer.
11 Movie: The Naked Runner (1967). Frank Sinatra, Peter Vaughan.
21 All New This Old House (cc)
W Movie: Honkytonk Man

3:30
2 Football: TBA
21 Crockett's Victory Garden
5 Movie: Superman II

4:00
7 Boxing: U.S. Amateur Championships
13 Monty Python
21 Square Foot Gardening
H Movie: Klondike Fever

4:30
4 Sportsworld
13 Miss Rosie Newman's Color Supplement
21 Woodwright's Shop III

5:00
5 Starsky And Hutch
7 Wide World Of Sports
9 Championship Wrestling
11 Little House On The Prairie
13 Special: Don't Eat The Pictures: Sesame Street At The Metropolitan Museum
21 Sesame Street (cc)

5:15
W Comedy Clips

5:30
13 Lawmakers
W Movie: Buddy, Buddy

6:00
4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 Ascent Of Man
31 Searching
15 Video Jukebox
5 Rebellious Jukebox

6:30
4 News
7 Superchargers: National Championship Truck Pull
9 In Search Of Kennedy's assassination are explored.
5 Welcome Back Kotter
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Infinity Factor
15 Dean Martin In London

7:15
W Richard Brown Reviews

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
7 New York People
9 New Jersey People
11 At The Movies
13 Wild America (cc)

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TELEVISION

24 Wall Street Week
31 From Jumpstreet
W Movie: The Verdict

8:00
2 Special: Great Day (1983). Tim Conway.
4 Diff'rent Strokes
5 Movie: Brother Orchid (1940). Edward G. Robinson.
7 T.J. Hooker (cc)
9 Hockey: N.J. Devils Vs. Edmonton Oilers
11 Movie: The Drowning Pool (1975). Paul Newman.
13 24 Nature Of Things
31 Never Turn Back: The Life Of Fannie Lou Hamer
11 Special: All-New Unexpurgated Benny Hill
N Movie: Smithereens
S Faerie Tale Theatre

8:30
2 Movie: Mommie Dearest (1980). Faye Dunaway.
4 Silver Spoons

9:00
4 Roustabouts
7 Love Boat (cc)
13 Seeing Things
21 Great Performances: The Life Of Verdi
31 NYU Broadcast Lab
H Movie: Superman II
S Movie: An Officer And A Gentleman

9:30
31 New Tech Times

10:00
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)
13 Movie: A Foreign Affair (1941). Marlene Dietrich, Jean Arthur.
31 Eloy
N Movie: Veronika Voss
W Movie: I Ought To Be In Pictures

10:30
5 Black News
9 Hockey: Rangers Vs. Boston Bruins
11 Wall Street Journal Report
21 Fritz Scholder: An American Portrait
31 Music Video Party

11:00
2 4 7 News
5 Movie: Thunderbolt And Lightfoot (1974). Clint Eastwood.
11 Odd Couple
21 Austin City Limits

11:05
S Bizarre 4 (cc)

11:15
H Movie: Honkytonk Man

11:30
4 Saturday Night Live
11 Honeymooners
S Movie: The Stud

11:45
2 Sportspeople
7 Special: Being With JFK

12 MIDNIGHT
2 Movie: Two Mules For Sister Sara (1970). Clint Eastwood.
11 Streets Of San Francisco
N Movie: Iphigenia
W Movie: Through The Looking Glass

1:00
4 Rock Palace

11 Twilight Zone

1:05
S Movie: The Border

1:20
5 Movie: PT 109 (1963). Cliff Robertson.
H Movie: Death Ship

1:30
9 Movie: Lady Frankenstein (1972). Joseph Cotten.
11 News
W Movie: Three Into Two Won't Go

1:45
7 Movie: Babe (1975). Susan Clark, Alex Karras.

2:00
4 Mary Tyler Moore
11 Movie: Caesar And Cleopatra (1946). Vivien Leigh, Claude Rains.

2:16
2 Music Magazine

2:30
4 Mary Tyler Moore

2:46
2 Movie: Killer Bees (1974). Gloria Swanson.

2:50
H Movie: Making Love

2:55
S Movie: An Officer And A Gentleman

3:00
4 Gavin/Lott
9 Emergency: A Special Report

3:30
4 Bob Newhart
W Movie: Superstars Of Sex

4:00
4 Here's Lucy
9 Too Young To Die

4:15
2 Movie: Breakfast At Tiffany's (1961). Audrey Hepburn.

4:50
H Special: All-New Unexpurgated Benny Hill

5:00
9 News
11 Biography
S Dean Martin In London

5:30
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy
H Video Jukebox

Sun., Nov. 20

6:00
9 New Jersey Report
11 Football: Notre Dame Vs. Air Force
S Movie: The Adventures Of The Wilderness Family

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
H Movie: Gallipoli

7:00
2 Captain Kangaroo

4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Newark And Reality
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers

8:00
2 Way To Go
4 Special: JFK Remembered
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Wild Kingdom
13 Sesame Street (cc)
S Piece Of Cake

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day Of Discovery
11 Black Star
H The Last Unicorn
S The Wild Pony

9:00
2 Sunday Morning
5 Popeye
7 Safari To Adventure
9 Aral Roberts
11 Tom & Jerry & Friends
13 Don't Look Now

9:30
5 Bugs & Porky
7 Tiempo
9 Point Of View
11 Josie & The Pussycats

10:00
5 Woody Woodpecker Hour
7 Best Of The Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow (cc)
H Movie: Modern Problems

10:30
2 Face The Nation
9 That's The Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
5 Movie: Flipper's New Adventure (1964). Brian Kelly.
7 It's Your Business
9 Make Peace With Nature
11 Movie: Jack And The Beanstalk (1952). Bud Abbott, Lou Costello.

11:30
2 Newsmakers
4 News 4orun
7 This Week With David Brinkley
9 Rex Humbard
H Fraggles Rock

12 NOON
2 Bill Parcells/Giants '83
4 Meet The Press
9 Robert Schuller
13 Making Of A Continent
H Movie: Still Of The Night
S Paper Chase—The First Year
W Movie: The Pursuit Of D.B. Cooper

12:30
2 NFL Today
4 NFL '83
7 Directions
11 Movie: Mother, Jugs And Speed (1976). Raquel Welch, Bill Cosby.

1:00
2 Football: Giants Vs. Philadelphia Eagles
4 Football: L.A. Raiders Vs. Buffalo Bills
7 Like It Is
9 Movie: Stunts (1977). Robert Forster.
13 Nova (cc)
S Movie: The Best Years Of Our Lives

1:05
5 Movie: The Great Escape (1963). Steve McQueen.

1:30
2 Long Island Sports Network
H Movie: Gallipoli

2:00
7 Eyewitness News Conference
13 Great Performances: The Life Of Verdi
W A Thanksgiving Tale

2:30
7 Greatest Sports Legends
11 Movie: Magnum Force (1973). Clint Eastwood, Hal Holbrook.
W Movie: Pennies From Heaven

3:00
7 Olympiad
9 Movie: The Night They Took Miss Beautiful (1977). Chuck Connors, Stella Stevens.

3:30
13 Michael's Story
21 Sneak Previews
H Pat Benatar

4:00
4 Football: Kansas City Chiefs Vs. Dallas Cowboys
7 New York Hot Tracks
13 Tony Brown's Journal
21 Movie: Private Buckaroo
31 Washington Week In Review
S Movie: Modern Problems

4:30
2 Movie: Female Artillery (1972). Dennis Weaver, Ida Lupino.
13 Inside Albany
31 Lawmakers
H Movie: Modern Problems
W Movie: Gregory's Girl

5:00
5 Fame
7 Entertainment This Week
9 S.W.A.T.
11 Movie: Carrie (1976). Sissy Spacek.
13 Mainstream
31 Inside Story

5:30
13 Innovation
21 Newton's Apple
31 Cityscope

6:00
5 Movie: Death Wish (1974). Charles Bronson.
7 News
13 Hawaii Five-O
13 Agronsky & Company
21 German-Americans: 300 Years In The New Land

6:30
7 News
13 Firing Line
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
21 Inside Albany
31 Infinity Factor

7:30
13 World War I
21 Israeli Diary
31 Reboop
H Fraggles Rock

8:00
2 Alice
4 Knight Rider
5 Star Search
7 Special: The Day After. Jason Robards.
9 Straight Talk
11 Salute!
13 Nature (cc)
21 Murder Most English: Nine Tailors
31 Movie: Mariposa
H Movie: Still Of The Night
N Movie: Sabotage
S Movie: The Verdict
W Movie: La Vie Continue

8:30
2 One Day At A Time

9:00
2 Jeffersons
4 Movie: Kennedy (1983). Martin Sheen, Blair Brown.
Part 1 of 3. (Part 2 & 3, Mon. & Tue, Nov. 21 & 22, 9 p.m.). (cc)
5 Merv Griffin
9 New Jersey Report
11 Tony Randall
13 Masterpiece Theatre: The Citadel (cc)
21 Movie: Walking My Baby Back Home
31 Silk Screen

9:30
2 Goodnight Beantown
9 Meet The Mayors
11 Wall Street Week
11 Presente
H Not Necessarily The News

9:40
W Richard Brown Reviews

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawly Towers
31 Man On The Empire State
H Pat Benatar
N Movie: Atomic Cafe
W Movie: Fists Of The White Lotus

10:05
S Diana Ross

10:25
7 Viewpoint

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
21 Fawly Towers
31 Eloy

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrococosms

H Movie: National Lampoon's Movie Madness

11:25
7 News

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Inside Story

11:45
2 Sports Update
4 Movie: Going In Style (1979). George Burns, Art Carney.
7 News
W Movie: The Border

12 MIDNIGHT
2 Movie: Confessions Of A Top Crime Buster (1971). Don Adams.
9 Movie: Black Oak Conspiracy (1977). Jessie Vint.
11 Star Trek
N Movie: Nicholas Nickleby
S Movie: Modern Problems

12:10
7 Eyewitness Sports Special

12:25
7 Movie: The Oblong Box (1969). Vincent Price, Christopher Lee

12:30
H Movie: Force: Five

1:00
11 Twilight Zone

1:30
11 News

1:35
S Movie: Goodbye, Emmanuelle

1:45
4 Mary Tyler Moore
W Music Video

2:00
2 News
9 Outer Limits
11 Movie: The Mysterians (1958). Ker Sahara, Yumi Shirakawa

2:15
4 Positively Black
7 Movie: The Raven (1963). Vincent Price.
H Movie: Gallipoli

2:45
4 First Estate

3:00
9 World Vision

3:10
S Movie: The Chosen

4:00
9 World Vision
11 Life Of Riley

4:10
H Not Necessarily The News

4:30
11 Best Of Groucho

4:40
H Movie: National Lampoon's Movie Madness

5:00
7 Social Problems An Classroom Guidance
9 News
11 Biography
S Movie: The Best Years Of Our Lives

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

RADIO HIGHLIGHTS

Wed., Nov. 16

2:06/WQXR-AM/FM—Debussy (arr. Ravel): Danse (Philadelphia Orch/Ormandy).
4:00/WQXR-AM/FM—Brahms: Variations and Fugue on a Theme by Handel, Op. 24 (Solomon).
4:06/WQXR-AM/FM—Shostakovich: Piano Cto #1 in c (Ortiz, Senior/Berglund).
5:00/WQXR-AM/FM—Haydn: Sym #104 in D "London" (London Phil Orch/Jochum).
6:30/WNYC—Wall To Wall Copland: Birthday Tribute highlights.
7:00/WQXR-AM/FM—Hindemith: Clarinet Quint, Op. 30 (Klöcker, Karolyi Qt).
8:06/WQXR-AM/FM—Haydn: Piano Sonata #30 in A (Kalish).
9:00/WQXR-AM/FM—Various: Lorentine Music of the Renaissance (NY Pro Musica/Davenport).
10:00/WNYC—Live From Gracie Mansion: A tribute to Aaron Copland.
10:06/WQXR-AM/FM—Haas: Sym in F-Flat (Toulouse Orch/Haas).
11:00/WQXR-AM/FM—Tchaikovsky: Suite #4, Op. 61 "Mozartiana" (Ricci, Suisse Romande Orch/Ansermet).
12:00/WNYC—Debussy: Jeux (Boulez).
1:00/WQXR-AM/FM—Delius: Sonata for Cello (Isaac, ones).

Thurs., Nov. 17

10:06/WQXR-AM/FM—Tamtam: Flute Cto in D (Wayland/Prieur).
11:00/WQXR-AM/FM—Schubert: Sonata for Piano in A, Op. 120 (Empff).
12:00/WQXR-AM/FM—Zymlowski: Cto for Violin #1, Op. 35 (Shikawa/Krenz).
1:06/WQXR-AM/FM—Tchaikovsky: Capriccio alien (Chicago Sym Orch/Barenboim).
2:00/WQXR-AM/FM—Beethoven: Sym #7 in C, Op. 92 (Suisse Romande Orch/Ansermet).
3:00/WNYC—Stravinsky: Suite alienne (Perlman, anino).
4:00/WQXR-AM/FM—Brahms: Violin Songs, Op. 121 (Fischer-Dieskau, arenboim).
5:06/WQXR-AM/FM—Hopkin: Polonaise #1 in c-Sharp, Op. 26 (Pollini).
6:00/WQXR-AM/FM—Bach: to for Harpsichord #4 in A (Dart/Dart).
7:00/WNYC—Schubert (arr. iszt): Wanderer Fantasy (Margalit/Inbal).
8:06/WQXR-AM/FM—Mozart: Piano Cto #17 in G (Ax/Zukerman).
9:00/WNYC—Purcell: Suite from "The Fairy

Queen," Act 3 (Renz).
11:00/WQXR-AM/FM—Suk: Piano Quint, Op. 8 (New London Quint).

Fri., Nov. 18

2:06/WQXR-AM/FM—Rachmaninoff: Sym #3 in A (Nat'l Phil Orch/Stokowski).
3:00/WQXR-AM/FM—Einern: Meditations (Louisville Sym Orch/Whitney).
4:06/WQXR-AM/FM—Paganini: Sonata in D for Violin and Guitar, Op. 2 (Kohon, Shaughnessy).
5:00/WQXR-AM/FM—Beethoven: Trio #3 in c, Op. 9, #3 (Kogan, Barshai, Rostropovich).
6:00/WQXR-AM/FM—Mozart: Sym #29 in A (New Philharmonia Orch/Muti).
6:30/WNYC—Mozart: Le Nozze di Figaro (Doese, Popp, Esham/Varviso).
7:00/WQXR-AM/FM—Mozart: Cto for Piano #5 in D (Anda/Anda).
8:00/WQXR-AM/FM—C.P.E. Bach: Cto for Flute in B-Flat (Preston/Pinnock).
8:06/WQXR-AM/FM—Debussy: Images for Orchestra (London Sym Orch/Previn).
9:00/WQXR-AM/FM—Bach: Cto for Violin #2 in E (St Luke's Chamber Ensemble/Feldman).
9:06/WQXR-AM/FM—Mendelssohn: Sym #4 in A, Op. 20 (Philadelphia Orch/Muti).
10:00/WNYC—Respighi: Lauda per la Nativita del Signore (Heltay).
11:00/WQXR-AM/FM—Bax: Sonata for Viola and Piano (Vardi, Bogin).

Sat., Nov. 19

10:06 a.m./WQXR-AM/FM—Saint-Saëns: Romance in C, Op. 48 (Hoelscher/Dervaux).
11:00 a.m./WQXR-AM/FM—Mozart: Cto for 2 Pianos in E-Flat (Eschenbach, Frantz/Eschenbach).
12:00/WQXR-AM/FM—Beethoven: Sym #4 in B-Flat, Op. 60 (Suisse Romande Orch/Ansermet).
1:00/WNYC—Vivaldi: Flute Cto in D "Il Cardellino" (Baker).
2:06/WQXR-AM/FM—Sibelius: Sonatina for Violin and Piano, Op. 80 (Steiner, Berfield).
2:00/WQXR-AM/FM—Vivaldi: Cto for Strings in A (Slovak Chamber Orch/Warchal).
2:06/WQXR-AM/FM—Bizet: Carmen (Baltsa, Carreras, Ricciarelli, Van Dam/Karajan).
4:00/WQXR-AM/FM—Berwald: Sym #3 in D "Capricieuse" (Royal Phil Orch/Björlin).
5:00/WQXR-AM/FM—Mussorgsky (orch. Ravel): Pictures at an Exhibition (Suisse

Romande Orch/Ansermet).
6:00/WQXR-AM/FM—Beethoven: Irish Songs (Patterson, Music Group of London).
7:00/WNYC—A Prairie Home Companion.
8:00/WQXR-AM/FM—Sym #2 in b (Suisse Romande Orch/Ansermet).
9:00/WNYC—Mozart: Cto #23 in A for Piano and Orch, K. 488 (Pittsburg Sym/Eschenbach).
9:00/WQXR-AM/FM—Topics: 1983 American Opera Auditions (Part 1 of 6).
10:00/WNYC—Puccini: Madame Butterfly (Scotto, Mattiucci, Palombi/Basile).
10:06/WQXR-AM/FM—Tchaikovsky: Romeo and Juliet (Cleveland Orch/Davis).

Sun., Nov. 20

10:06 a.m./WQXR-AM/FM—Gounod: Sym #2 in E-Flat (Orchestre du Capitole du Toulouse/Plasson).
11:00 a.m./WQXR-AM/FM—Beethoven: Sonata for Piano #23 in f, Op. 57 "Appassionata" (Gieseking).
12:00/WNYC—Handel: Suite #5 in E "The Harmonious Blacksmith" (Pinnock).
1:00/WQXR-AM/FM—Stravinsky: Cto for Piano and Winds (Browning, Chicago Sym Orch/Elder).
2:00/WQXR-AM/FM—Schubert: Piano Trio #1 in B-Flat, Op. 99 (Suk Trio).
3:06/WQXR-AM/FM—Schoenberg: Gurre-Lieder (Norman, Quivar, West/Mehta).
4:00/WQXR-AM/FM—Debussy: La Mer (Suisse Romande Orch/Ansermet).
5:00/WQXR-AM/FM—Beethoven: Trio in G, Op. 9, #1 (Heifetz, Primrose, Piatigorsky).
6:00/WQXR-AM/FM—Grieg: Sonata for Violin and Piano #3 in c, Op. 45 (Grumiaux, Sebök).
7:00/WQXR-AM/FM—Copland: Lincoln Portrait (Stevenson, Philadelphia Orch/Ormandy).
8:00/WNYC—Debussy: Sonata and Trio for Flute, Viola and Harp (Milan, Mendelssohn, Heijens).
8:06/WQXR-AM/FM—Verdi: Nabucco (Dimitrova, Domingo, Cappuccilli/Sinopoli).
10:00/WQXR-AM/FM—Elgar: Piano Quint in a, Op. 84 (New London Quint).

Mon., Nov. 21

2:06/WQXR-AM/FM—Beethoven: Piano Cto

#4 in G, Op. 58 (Serkin/Ozawa).
3:00/WQXR-AM/FM—Schubert: Fantasia for Piano 4 Hands in f, Op. 103 (R. & J. Contiguglia).
4:06/WQXR-AM/FM—Tchaikovsky: Op. 34 (Milstein/Irving).
5:00/WQXR-AM/FM—Strauss: Tales from the Vienna Woods, Op. 325 (Johann Strauss Orch of Vienna/Boskovsky).
6:00/WQXR-AM/FM—Beethoven: Qt #16 in F, Op. 135 (Hungarian String Qt).
6:30/WNYC—Mihailu: Cr ation du Monde (Entremont).
7:00/WQXR-AM/FM—Britten: Suite for Harp, Op. 83 (Ellis).
8:06/WQXR-AM/FM—Dukas: Sym in C (French Nat'l Radio Orch/Martinson).
9:00/WQXR-AM/FM—Liszt: Apr s un lecture du Dante (Barenboim).
9:06/WQXR-AM/FM—Tchaikovsky: Sym #6 (Ax/Eschenbach).
11:00/WQXR-AM/FM—Haydn: Qt in F (Vienna Phil Qt).
12:00/WNYC—Ravel: Chansons madecasses (De Gaetani, Dunkel, Anderson, Kalish).

Tues., Nov. 22

2:06/WQXR-AM/FM—Music from the BBC.
3:00/WQXR-AM/FM—Tchaikovsky: Sym #2 in c, Op. 17 "Little Russian" (London Phil Orch/Rostropovich).
3:06/WQXR-AM/FM—Mendelssohn: Piano Cto #1 in g, Op. 25 (Serkin/Ormandy).
4:00/WQXR-AM/FM—Mozart: Sonata for 2 Pianos in D (R nki, Kocsis).
5:00/WQXR-AM/FM—Mozart: Oboe Quint in c (Holliger, Kreibers, Schouten, Munk-Gero, Decroos).
6:00/WQXR-AM/FM—Rodriguez: Concert Serenade for Harp and Orch (Zabaleta, Berlin Radio Orch/M rzenfelder).
6:30/WQXR-AM/FM—Honegger: Sym #2 (Munch).
7:06/WQXR-AM/FM—Tchaikovsky: Serenade in C for Strings (NY Phil/Bernstein).
8:00/WQXR-AM/FM—Beethoven: Violin Cto in D, Op. 61 (Minnesota Orch/Marriner).
8:06/WQXR-AM/FM—Haydn: Cello Cto in C (Harrell/Marriner).
8:30/WQXR-AM/FM—Tchaikovsky: Souvenir de Florence, Op. 70 (Nat'l Sym Orch/Rostropovich).
11:00/WQXR-AM/FM—Schubert: Qt #13 in a, Op. 29 (Juilliard Qt).
12:00/WNYC—Fran ois: L'Horloge de Flore (de Lancie/Previn).

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Bazil. Mon. & Fri., Aloisio Aguiar Trio. Wed. & Sun., Trio Porocora. Thurs. & Sat., Claudio Roditti Trio. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/18, 19, Hal Galper Trio with Steve Gilmore on bass and Bill Goodwin on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/14, Denise DeLeo with Judy Steele Trio; Amy Duncan Trio. 11/15-20, Johnny Griffin; Eddie "Lockjaw" Davis Group. 11/21, Carol Wardach. 11/22-27, Lionel Hampton Big Band. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 11/16, Chris Hillman, Bernie Leadon, Al Perkins, and Jerry Schiff. 11/17, Firefall; Phil Garland. 11/18, Johnny Copeland, Ronald Shannon Jackson and The Decoding Society. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 11/14-19, John Hicks, Jr. and Mickey Bass. 11/20, Kirk Lightsey. 11/21-26, Richie Beirach and Eddy Gomez. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Blues-singer Alberta Hunter accompanied by Gerald Cook and Vishnu Wood. Wed. Sat. at 9:30. Singer Laura Theodore. Sun.-Tues. at 9 & 11. Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. Shows at 8:15. 11/19, Joe Val and The New England Bluegrass Boys. 11/26, The Neon Valley Boys. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 11/14, Ed Polcers's Quintet. 11/15, 22, Red Balaban and his Other Cats. 11/16-19, Balaban and Cats. 11/20, Widespread Jazz Orchestra. 11/21, Bob Wilber and The Bechet Legacy. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/15-20, The Jazztet: Art Farmer, Benny Golson, Curtis Fuller, Mickey Tucker, Rufus Reid, Albert "Tootie" Heath, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/14, Lynn Samuels. 11/17, Gamble Rogers; David Mallett. 11/18, Edwina Lee Tyler and a Piece Of The World. 11/19, The Washington Squares. 11/20, Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/14, Hugh Lawson. 11/15-17, Hugh Lawson Duo. 11/18, 19, Val Eley with Danny Mixon. 11/20-24, Patricia Barber and Michael Arnpol. Upstairs: 11/18, The High Heeled Women. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Lounell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/15-19, pianist Kirk Lightsey with Ron Carter on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 11/15-12/3, writer/disc-jockey/singer Jonathan Schwartz in *High on Swing*. Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. *Bird Cage Room*: comedian Mort Sahl, Tues.-Sat. at 8:30 & 10:30. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 11/14, Sherry Marshall; Max Razz. 11/15, Comedy nite with Jackie Martling. 11/16, George Theiss Band. 11/17, Earth Music; Line Drive. 11/18, 19, Searchers. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 11/14, Gil Evans Orchestra. 11/15, Crossing Point with Richard Reiter. 11/16, Susan Winder. 11/17-19, Bob Moses. 11/20, School Girls 'do wop'. 11/21, Ed Palermo's Big Band. 11/22, Road Scholars. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/15, Loraine Frisansa. 11/16, Strike. 11/17, The Boosters. 11/18, Graham Moses; Drive 55. 11/19, Zongo Junction; Michael Haynes. 11/20, Don Yowell; Ethyl Eichelberger. 11/22, Scott Connors. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 11/14, 21, The David Murray Big Band. 11/15-19, New York Jazz Quartet featuring Frank Wess, Sir Roland Hanna, George Mraz, Billy Hart. 11/20, 27, Howard Johnson and Gravity. 11/22-26, Nat Adderley Quintet featuring Sonny Fortune. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. 11/15-19, Chip Garnett sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Mon., showcase. 11/14-16, 21-23, Buster Poindexter. 11/18, 19, 25, 26, Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/14, Ruben Blades Los Seis del Solar, Grupo Fascinacion with soloist Hilton Ruiz. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 11/15-20, Barry Harris-Clifford Jordan Quartet. 11/22-27, Elvin Jones Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/15-20, JoAnne Brackeen with Buster Williams. 11/22-27, singer-pianist Dave Frishberg. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/14, 15, Chris Flory. 11/16-19, Django's Music. 11/20, Dick Katz. 11/21, 22, Rhythm 'n' Jazz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 11/14-19, pianist Nina Sheldon with Cecil McBee on bass. Every Sun., pianist Norman Simmons with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/14, Blackwater. 11/15, Street the Beat. 11/16, Al Craven and the Toasters. 11/17, Swing Fever. 11/18, 19, Juke Joint. 11/20, Soozie and the Boys. 11/21, Dixie Doughboys. 11/22, Storman' Norman and Suzy. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country

and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 11/14, 15, Dan Hicks; John & Lucy. 11/16, Ozark Mountain Daredevils; Susan Sexton & the Sixers. 11/17, Harold Melvin & the Blue Notes. 11/18, 19, Steel Angel; Soozie Tyrell and Great Balls of Fire. AE, CB, DC, MC.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant. 11/15-20, comedian Jay Johnson. Shows Tues.-Sun. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienn Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 11/14-19, comedians Hiram Kasten, Tom Anzalone and Barry Berry with the Dangerfield Trio. Mon.-Thurs. & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight, Sun. 9:30 talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8266. Comics and singers seven nights a week; food; tote informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel) 753-1066. Mon.-Fri. pianist Johnny Andrews; 5:30-7:30. Continuous entertainment, Tues. Dann Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., comedian Terry Day wit magician Joe Devlin. Thurs., magician Iman wit Terry Day. Fri., magician Slydini and comedian Bernie Travis. Sat., Iman and Bernie Travis. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque. Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate european nightclub with dancing to the Confrey Phillips Trio. Tues.-Sat. from 10 p.m.-a.m. (membership or restaurant patrons). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-838. Restaurant which serves up jazz and dancing. 11/14-12/31, The Dorothy Donegan Trio, alternatin with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1531. Club occupying a whole city block! Resident 21 piece orchestra plays everything from country-western to jazz. 11/17, Taco. 11/18, Saturday Night Liv Party. No credit card.

REGINE'S—502 Park Ave., at 59th St., 826-0996. Elegant French restaurant. Mon.-Sat., 6-midnight wit a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendy aryl room features a 700-seat restaurant-bar, an is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. Tues.-Sun. 11/15, 16, Astrud Gilberto. 11/17, African Connection "Juju Music." 11/18, Brazuca "To 40's." 11/19, Pe de Boi Power Samba. 11/20, Ar gela Santos & Sweet Sounds of Rio. 11/22, Olive Lake & Jump Up. 11/23, New York Samba Band. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8946. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. *Peggy Hewett's New Tropical Revue*, Wed.-Fri. at 9, Sat. at 9 & 11. Comedy and music with Michael Garin, Fri.-Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 11/14-19, Dixie Carter. 11/16 at 8:30, Peter McDowell. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 11/16-18 at 9, The T-Bears. 11/16-20, female impressionist Mr. Lynne Carter, Wed.-Fri. at 11, Sat. 8:30 & 11, Sun. at 9. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. Upstairs: Comedy revue, *Serious Business*, featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Sat. at 8, Fri. & Sat. at 10:30. AE, CB, DC, MC, V.

ALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84*, a musical comedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

ANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, Wed.-Sat. at 8:30 & 11. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance*, a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. Thru 11/19, Brian Hurst, Wed.-Sat. at 6. *And The Beat Goes On—A 60's musical revue*, Fri. & Sat. at 10:30, 11/20, Loni Berry. AE, CB, DC, MC, V.

P.O.R.—133 Mulberry St., 925-3120. Upstairs: *That's Entertainment II*, a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

LGONQUIN—59 W. 44th St., 840-6800. Oak Room: Steve Ross sings every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC, V.

MERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. *Saratoga*: Singer-pianist Richard Currier plays *New York As It Was Again... Is Again*—Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

ARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short Tues. Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

RAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

ILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun. with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

ARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

NIGHTLIFE

PIERRE—Fifth Ave., at 61st St., 838-8000. The Cafe: The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 11/26, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/3, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Ann Hampton Callaway, Tues.-Sat. 5:30-7:30. Thru 11/26, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Piano Bars

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CAFE DIVINO—1544 Second Ave., bet. 80th-81st Sts., 517-9269. Italian restaurant. Singer-pianist Irving Fields plays Tues.-Sat. 10:30-2 a.m., Sun. noon-4. No credit cards.

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CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon.-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 11/14, 20, 21, *I've Still Got This Song!* musical revue. 11/15, 22 Emmett Foster; Nicholas, Grover & Wray. 11/16, Jane Anderson, Summers & Carmines. 11/17-19, Semina de Laurentis; Jane Anderson. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/14, Melanie Johnson. 11/15-18 at 8, *The Nonsense Story*, musical comedy revue. 11/15, Clay Coury. 11/16, Sal Mistretta. 11/17, Andrea Fierson. 11/18, Catherine Gillman. 11/19, Tim Cahill; Mr. Ruby Rims. 11/20, Christian Hoover; Maxine Lapiduss. No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 12/17, The "Doc" Johnson Duo, Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

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SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Tues.-Fri., pianist-singer Karen Edwards. Sat.-Mon., Bill Zeffiro. Music from 6 to closing. Upstairs: *Corkscrews*, a musical revue featuring Miriam Fond, Arthur Siegel and Tony Lang. Shows Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

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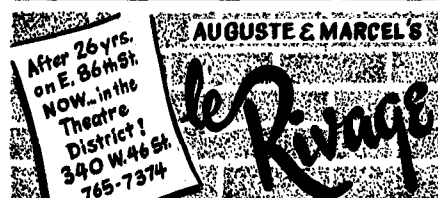
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STRICTLY PERSONALS

Very Successful Gentleman—Attractive, stimulating, sophisticated, real estate entrepreneur with homes in Manhattan and Florida. Anxious to meet exceptional, accomplished, sensual, very pretty lady 30-5, for sincere, warm, loving commitment toward enjoyment of what life has to offer. Please send returnable photo, bio and phone number. NYM Box 325.

Gentleman—White, age 50, 6' and 175 lbs. Wall Street, raised in small midwestern town, well educated with BA and MBA, conservative by nature, lives in Murray Hill, financially strong, work oriented, and considerate. I would enjoy meeting a well balanced woman with a gracious smile and manner who is easy to talk to, warm hearted, delightful to be with, prefer ages 35-40, and who enjoys exploring New York, travel, movies, ridge, history, theater, good conversation, and a quiet evening in an interesting restaurant. Telephone number please. NYM Box A88.

Single White Male—Gentle, professional, 34, seeks area male. PO Box 224, Elmwood Park, New Jersey, 07407.

Retired Male—42, living on hobby farm, seeks male friend, 20-35, for companionship, travel, or quiet farm vacation. Full length photo/bio/address. NYM Box A89

Attractive, Sensual Jewish Male—38, seeks non Jewish shapely female, 27-39, for exciting lasting relationship. Photo preferred. NYM Box 328.

Attractive Male—Mid 30's, athletic, successful seeks male physician friend, 45-50. P.O. Box 987, NY 10185.

Attractive—Jewish female, 40's, warm, Ph.D., financially independent, wants to share varied interests. NYM Box 262.

Tall, Handsome, 53—And single. Aspiring poet and writer from West Virginia. Desires mature, intelligent, wealthy woman from NYC to show the life and love of the city. NYM Box A105.

Very Pretty—Intriguing, classy, warm, single, successful, witty, 5'3", sexy, 38, WASP lady seeks counterpart who is also affluent, handsome, 5'10" plus, 40-49. Nobody else apply. Photo? NYM Box 267.

Adventuress At Large—Successful MBA, world traveled, single, classy, WASP, 31, pretty, slim, independent, bright, down to earth, who loves NYC, exotic dining, the arts, dancing, rock'n'roll, mountaineering, skiing, sailing, etc. Seek sincere gentleman in kind for fun and romance possibly long term. Letter, photo, phone please. NYM Box 272.

Attractive, Educated, European Lady—Slender, athletic, 42, 5'3", with traditional values seeks intelligent successful, nonsmoker, single man with good sense of humor. NYM Box 329.

Dr., Lawyer: No!—Single, Jewish male, 31, owner of manufacturing business, 5'7", well built, attractive, ambitious, affectionate seeks a warm, attractive, caring, intelligent woman looking for that special lasting loving relationship. Describe our third date in fifty words or more it will be worth the effort. Letter, phone and photo please. NYM Box 273.

New To NY Area—Single, white male, mid 30's, executive. Ph.D., 6'2", slim, athletic, handsome, articulate, enjoys fun, keeping fit, and romance. Wishes to meet woman, 21-40, bright, educated, slim, sensual, warm, fun. Tell me about yourself/photo, will reciprocate. NYM Box A102.

They Tell Me I'm Beautiful—Smart, talented. I'm a female, 50, slim. Seeking romantic gentleman. NYM Box A106.

Love And Happiness—I'm 36, 6', slim, good looking, professional male with a warm, sensitive and giving personality. I enjoy theater, film, exercise, laughing and being with people I care about. If you are very attractive, intelligent, good natured and are seeking a caring relationship, please reply with phone and photo if possible. NYM Box A107.

Sensual Idealistic Woman, 28—Seeks successful, single man, 30-40 for relationship, car, phone. NYM Box A104.

I Like To Fly—Successful, professional lady, earning \$75,000 plus, looking for a single, financially successful (over six figure) Gemini or Aquarian, 40 plus, nonsmoker, nonmanipulative, warm and caring. Into boating, flying, sun and fun. Must be a cultured gentleman with old fashioned values. Photo and phone. NYM Box A93.

Lonely, Married, Slim—White male, 55, looking for slim, white female, 35-45, as friend/lover, to share togetherness. Any marital status O.K. Photo/phone. PO Box 175, Monmouth Junction, NJ 08852.

Daytimes Free?—Late 30's male desires 20's-30's, married/single, uninhibited woman. Am gentle and discreet. Phone, note and best time to call. NYM Box 264.

Are You—A bright, attractive, energetic, Jewish female with a sense of humor? Send photo/description to meet your male counterpart, a handsome, sincere, very successful 27 year old. NYM Box 266.

More Strictly Personal ads continued on next page.

Tall, Good Looking—Professional male, 40 and living high up overlooking the East River and the world beyond. I'm romantic, gentle and sensitive. Fine restaurants, theatre, dancing and movies are a habit. I'd like to meet a tall, beautiful, independent female who wants to laugh, talk, smile, love and give freely to receive. I respect individuality and space. If your feelings are mutual than let's exchange photos, phones. Yours, NYM Box A87.

Tall, Handsome, Well Built—Blue eyed executive, male, 32, features an energetic, sensitive personality, appreciates quality. Wants to meet attractive, shapely, bright, creative, dynamic woman, nonsmoker. Photo/phone. NYM Box A92.

Good Looking, Warm Physician—Cultured, oriental, male, late 30's, 5'9", from affluent background. Enjoy travel, classical music, fine dining and simple as well as elegant life. Seek educated, sophisticated, slim woman in 20's-30's for meaningful relationship and marriage. Photo/phone. NYM Box 269.

Investment Banker—Jewish male, late 20's, who is sensitive, considerate, lively, funny, shrewd, athletic, and Ivy educated seeks sophisticated, sensitive female. Photo/phone. NYM Box A94.

10 Looking For 12—I am unusually attractive (former fashion model), now a successful communications executive, interested in conversant politics, literature, good music, theater. You are handsome, single, mid 40's-mid 50's, have a highly successful, very remunerative career and similar interests. Recent photo, phone, bio essential for reply. NYM Box 22B.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. The advertising rate is \$17.25 per line. Minimum size ad is 2 lines. Add \$11.50 for NYM Box Numbers. Check or money order must accompany ad order and be received by Closing (every Friday by 4 P.M.) 10 days prior Monday's on sale date. Phone orders accepted only with American Express, MasterCard, or Visa. All ads accepted at the discretion of the publisher. 212-880-0732. When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope. Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. Sending advertising circulars to Strictly Personal box numbers is not permitted.

Fiery Female Maverick—Spectacular in every way. Jewish, 31, classical musician, warm, funny, adventurous, in pursuit of excellence and true love. Seeks Jewish man, 30's, with similar qualities, very well educated, not terrified of intimacy and commitment. Only really exceptional men need respond. You know who you are. NYM Box 252.

Attractive Jewish Woman—Professional with traditional values, interested in literature, Judaism, psychology, nature, sports. Seeks male counterpart, tall, 38-48, with sense of humor. Photo and phone please. NYM Box A69.

Adorable, Petite Female—Teacher, 34, caring, loves travel, boating, films, reading and antiques seeks sincere man with warm personality and a sense of humor for friendship/romance. NYM Box 327.

Classy, Down To Earth—Successful career woman, redhead, sexy, 5'3" seeks very attractive, single male, successful business executive, 40-50. NYM Box A90.

Dynamic, Pretty—Female physician, Catholic, wanting fidelity, stability seeks handsome marriage minded, affluent, physician, lawyer, top executive, 42-52, with depth. Interests: art, theater, classical music, travel, refinements. Phone/picture. NYM Box 254.

NJ, M.D.—Trim, fun loving, good listener, 45, seeks similar lady, 25-40. Photo please. Box 402, Milltown, NJ 08850.

Classy Lady—Blond, 40. Seeks single, top echelon gentleman. NYM Box A72.

Charismatic, Very Handsome Man—(Photo can be mailed.) Sensitive, erudite, widely traveled, quite sophisticated. Idealistically courageous, called heroic. Former international financier, now writing autobiographical play about merciful mission in genocidal war. Karate keeps me looking young, while passionate dedication keeps me young in fact. I'm 50, and grey streaks in my hair are the only evidence of my age. Clothing tailored on Savile Row, voice a rumbling Oxford English baritone. (I'm American: descended from an ancient British military dynasty.) Pipe smoker, moderate drinker. NYM Box A73.

Professional Business Consultant—Male, single, 39, financially secure, rumored to be tall and handsome. Looking for interesting, educated and attractive woman, 20-40, for companionship, dancing, theater, skiing, etc. Please send photo, phone and details. NYM Box 268.

New In Town—Ohio transplant, lovely, former NY model, 5'7", 35, white, single, Christian woman. Seeks single, white, 35-50, intelligent, caring, successful, spiritual man who likes to laugh and talk a lot, travel a bit, and appreciates treasures in earthen vessels like me. NYM Box 255.

If An Interesting—Attractive, slim, cultured, athletic, successful, NYC lady appeals to you, a single 58 plus self assured man, write NYM Box A75.

Tropical Caribbean Sailor—Yachtsman, white, single, young fifties, lives in V.I. Seeks lively lady companion, live aboard and ashore, cruise 42' sloop, enjoy island home. New future coming up? Write NYM Box A103.

Bright, Attractive, Successful—Witty, single white male, mid 40s, seeks warm, attractive, fun loving woman to contract and share an incurable case of the "happies". Photo/phone. NYM Box A76.

Single, White Male—Jewish, attractive, 41. Looking forward to meeting an attractive, sexy woman who is not afraid to be intimate and is turned on by men that like her as versus men that are elusive. I am accepting, supportive, uncontrolling, and can enjoy staying home and be close with someone as well as going out and enjoying N.Y. NYM Box 256.

Self Assured—Divorced, early 50's, nice looking, male construction executive seeks intelligent, attractive, uninhibited Long Island woman for evening and weekend affairs of the heart. NYM Box 324.

Happy, Fun Loving—Attractive woman, 48, wide range of interests: art to zoology. Bright, flexible, with sense of humor looking for male counterpart. Personal note please. NYM Box 259.

Feel Like A Bagel—Without the lox. Sincere, responsible, conscientious, energetic, educated, Jewish male (36, 5'8") with a sense of humor looking for an outgoing, warm, understanding, slim, Jewish female (27-35) who enjoys laughing and has a pleasant smile. I'm a kid at heart who enjoys varied interests. NYM Box 260.

Very Attractive, Jewish Woman—24, affectionate, intelligent and easy going seeks tall, good looking, intelligent man for friendship, romance and possibly a "happily ever after". Photo if possible. NYM Box 261.

Dream Come True—Beautiful Jewish CPA, 24, 5'6", model's figure, hazel green eyes, feminine, sincere. NYM Box A70.

Renaissance Man—Who loves jazz, movies, ballet, museums, theater, art, opera, Monty Python, The Police, Mahler, dining out, people, racketball, talks, walks and life. I am a 34, 5'8", black professional male who seeks a multifaceted, successful, independent, mature, attractive female. Age, race unimportant. Photo a must. NYM Box A91.

The Scholarly Type—Is what I'm looking for. If you are 27-33, female and Jewish, nice looking with a good sense of humor, I would like to meet and get to know you. Academic achievement is important. Please send letter, photo. NYM Box A74.

Jewish Divorced Dads—This 35 year old fun loving, attractive, strawberry blonde, financially secure, divorced lady/mom would love to meet you if you are 35-45, handsome, passionate, financially secure, adore your kids, have a sense of humor about the world and really have your act together. NYM Box 326.

Sexy, Elegant, Mature Woman—So attractive, can travel. Seeks en rapport man, 55 plus. NYM Box A77.

A Great Woman—Warm, witty, literate, playful, very attractive Wall Street executive (42), misses that special man in her life. NYM Box A101.

Wall Street Executive—Just 40, divorced, reputedly handsome, clearly intelligent, probably too idealistic and romantic, a leader in business, would like to meet a very attractive (inside as well as out), 28-42, talented (probably with a profession or career), intelligent and well educated woman who is kind, sensitive, has very active interests and loves life; for the purpose of sharing fun activities and, if we're very lucky, maybe a relationship or life. NYM Box 257.

White, Single, N.J. Female—Conservative, attractive, professional with interests in gourmet cooking, antiques and travel. Seek Christian, white, single male, 35-45, who is financially secure and has a sense of humor. Hoping for a permanent relationship. NYM Box 258.

Single, 26, Tall—Jewish male dentist, with great sense of humor, sick of bar scene. Seeks attractive, enthusiastic, sensitive, intelligent, 20-30, female. Send letter, photo and phone. NYM Box A79.

Virginia Gentleman—Out of town professional enjoys frequent visits to NYC. I am 45, single, 6'0", and seek companion for dinner and theater. If you are a mid thirties "uptown girl" who would enjoy an occasional night on the town, let's get together. Please send photo with reply. NYM Box A80.

Beautiful Female—32, well travelled. Seeking affluent, dynamic professional man, 30-50 years old. NYM Box A81.

Are You A Sensitive—Romantic, attractive, blonde female, tired of the dating game? Would you like to share warmth, care and trust with a mature, single, white male, 30, ready for a serious commitment? I am attractive, successful, tender and passionate, sensual and educated in the best universities of Paris, London and New York. NYM Box A82.

Fashion Consultant—35, strawberry blond, seeks intelligent, witty, successful, Jewish gentleman, 38-50. NYM Box A83

Lady Extraordinaire—Fun loving, late 40's, Jewish, who enjoys the arts, fine dining, good conversation. Seeks refined, professional gentleman, 50-62 to share interests and more. NYM Box A84.

Business Man, 58—Married seeks friendly, discreet relationship with gal, 30-45 or so. Preferably L.I. Phone number and best time to call. Let's meet for a drink and talk. NYM Box A85.

Married Woman, 49—Attractive, easy to be with. Looking for man, 50 plus to be full-time friend and part-time lover. Phone. NYM Box A86.

Creative, Attractive—Sensuous, single mom, 40, seeks single man as witty, intelligent, daring, as secure in head and pocket as I am. Enjoy hearth and health, good food and wine, travel, American antiques, SW Indian arts and oriental rugs. Phone, photo and letter why you're special. NYM Box 270.

This Is Addressed—To an educated and charming lady who is interested in a serious commitment and to whom a career is unimportant. If you would enjoy meeting and knowing a wealthy, mature gentleman who attends the theater, ballet, concerts, museums and better dining and dancing places and enjoys travel please write about yourself and include phone photo. NYM Box 271.

Looking For A Good Man—Question: Is this the way to go about it? I sure hope so! Attractive, vivacious, successful business woman, warm, sensitive, sensual and wonderfully funny. Seeks secure, at tainable, successful white male, 37-50. Phone. NYM Box A95.

Fate Has It—That you would read this a placed by an exceptionally pretty, petite sensitive, single, Jewish female, 36, seeking a dynamic, affluent, caring, single Jewish male over 35; you recognize yourself, thank your lucky stars and immediately respond to NYM Box 253.

Elegant, Exquisite Woman—European culture. Beautiful, 5'5", 30's, slim, vivacious, warm, professional with zest for life. I love travel, theater, dining, dancing, jogging, antiques and horses. See tall, attractive, very successful, educated, cultured, affable, outgoing, classy male 32-48. Photo. NYM Box A63.

Female Fashion Model Wanted—All statistics listed must be answered to get reply. You must be a cover girl under contract with a major model agency, age 22-30, must be able to spend the month of Feb. with me at my private hilltop villa in sunny Alcapulco. I'm good looking, in my 30s, single, tall, slender, honest, sincere, chief exec officer of a major worldwide company. Please send head shot home phone number to NYM Box A96.

Very, Very Beautiful—Graceful, shapely intelligent, Hispanic lady with big brown eyes and 35, who enjoys dinners by candlelight and is a romantic at heart. Seeks to meet a gentleman with refined qualities: someone who is well educated, successful and handsome, 40-50 range. Must enjoy the finer things in life. If you can handle beautiful and lasting relationship, send photo/phone. NYM Box A98.

ANNOUNCEMENTS

Lil—Love you, you spring chicken, A.I. Your S.F. man.

Doug G. Expressly Loves Lisa H.—This is a corporate communication.

Happy 16th Anniversary Judy—I'm on! 2 days late letting you know I didn't forget. Uncle Snugglebunny.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—\$230.00 per inch; two consecutive ads—\$205.00 per inch per issue; three consecutive ads—\$190.00 per inch per issue; four consecutive ads, \$175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of 1/4 inch. Extra \$10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by Closing (every Tuesday by 12 noon for following Monday). Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

CENTRAL PARK SOUTH

Pretty, light and airy. 2 master bedrooms with bath en suite plus powder room. Full sized dining room or den. Large entry foyer leads to living room with 30 ft. terrace overlooking Central Park. Windowed kitchen. Closets large and abundant. Full service building with attended elevator. Shown by appointment. \$800,000. Write: NYM Box 263, 755 Second Ave., NY, NY 10017.

Year-Round

Nantucket Beach House

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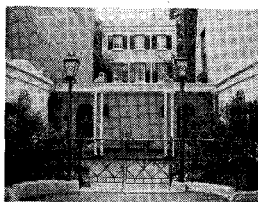
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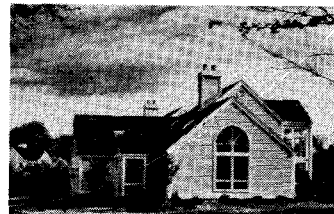
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 489

BY MARY ANN MADDEN

—All very well, but not in front of my mother.

—You, I *never* liked.

—He also does birdcalls.

—Excuse me, is this where you change for Manhattan?

—That's easy for you to say.

—And not a moment too soon, either.

Above, six lines in search of a story. Competitors are invited to invent a joke for which one of these is the punch. (Limit 75 words.)

Results of Competition 486, in which you were asked to supply brief definitions for well-known names, phrases, or the like in which a single word is repeated.

Report: Directly to the repeats, some with the deftest definitions appended. SUN YAT SEN SEN—Oriental breath mints. LET MY PEOPLE GO GO. GUNGA DIN DIN—trendy Indian restaurant not open for lunch. DR NO NO. ANY WHICH WAY YOU CAN CAN. HAPPY DAYS ARE HERE AGAIN AGAIN—listing from TV Guide. KOO KOO STARK. (KU KU KLUX KLAN, for that matter.) MAO MAO TSE TUNG. MAO TSE TSE TUNG. WINNIE THE POOH POOH—free-thinking Prime Minister. SING SING YOU SINNERS. BROOKE SHIELDS SHIELDS. HO CHI CHI MINH—trendy revolutionary. CHOU CHOU EN-LAI. CHOP CHOP SUEY—fast-food Chinese restaurant. NEVER SAY NEVER AGAIN AGAIN. C'EST SI BON BON. LEONARDO DA DA VINCI—eclectic painter. DO RE MI MI. DON HO HO—mafia Santa. THE RIGHT RIGHT STUFF—upper class and a conservative. Plus SKI LIFT LIFT TO DEATH—the final chapter.

First Prizes of two-year subscriptions to "New York" to:

WHAT'S HECUBA TO HIM OR HE HE TO HECUBA—that she should laugh at him?
Debbie Bennett, N.Y.C.

A STRANGER STRANGER IS WATCHING—just when you thought it was safe to go back in your apartment.
Marc D. Feldman, Hanover, N. H.

JUST SO SO STORIES—an anthology of Kipling's poorer efforts.
Fred Raymond, St. Petersburg, Fla.
also prizes to: *Debra Newman, N.Y.C.; Mark Gallant, Washington, D.C.*

Runner-up Prizes of one-year subscriptions to "New York" to:

OH, TO BE IN IN ENGLAND—a guide for the upwardly mobile.
Barbra-Del Campbell, Allentown, Pa.

LING LING AND HSING HSING HSING—big-band pandas.
Todd Berman, Huntington Station, N.Y.

THE TEN TEN COMMANDMENTS—is God laying down new laws? Where do you hear about it first? Over wins, the all-news radio station.
Richard Fried, Brooklyn

And Honorable Mention to:

A B B C—rhyme scheme traditionally employed in *Love Boat* drama.
Jim Cavanaugh, South Hadley, Mass.

QUE SERA SERA SERA—whatever will be will be.
Katherine Hanley, Woodhaven, N.Y.

LA LA CAGE AUX FOLLES—the musical.
William Marley, Saylorsburg, Pa.
sp. ment.: *Stuart J. Erwin, Nescopeck, Pa.*

SOME LIKE LIKE IT HOT—Valley girl remake of Monroe classic.
Randall M. Fox, N.Y.C.

BIBLE BELT BELT—bourbon.
Henry Morgan, N.Y.C.

JOHN DOE DOE—anonymous and dumb.
John French, N.Y.C.

CHACUN A SON GOUT GOUT—each to his own baby.
Herbert Beletow, Stamford, Conn.
sp. mention: *Seymour Steinhard, Little Falls, N.J.*

COGITO ERGO SUM SUM—I think, therefore I am Chinese.
Elizabeth Rowe, Baldwin N.Y.
similarly: *C. Mann, Washington, D.C.*

DER RING RING DES NIBELUNGEN—Wotan installs Valhalla's first telephone.
Page Collier, Thibodaux, La.

THE JOY OF COOKING COOKING—what to do with leftovers.
K. Hieatt, N.Y.C.

THE 3939 STEPS—Hitchcock's espionage thriller set in the Washington Monument.
Allison Staff, Plymouth, Mass.

I NEVER REPEAT REPEAT MYSELF—a new Milton Berle sitcom (R).
Chip Chapin, N.Y.C.

"FATS" WALLER WALLER—musical great from Washington State.
Cassie Tully, Spring Valley, N.Y.

E E PLURIBUS UNUM—Latin American poet.
Mary Ann Code, N.Y.C.
similarly: *N. Blass Jr., Little Rock, Ariz.*

BIRNAM WOOD WOOD—golf club that does not need a caddie.
Anita Siegel, N.Y.C.

66 RMS RV VU—the new wing at Columbia-Presbyterian hospital.
Marilyn Crystal, Scarsdale, N.Y.

CHUNG HEE HEE PARK—silly South Korean President.
Max Levine, Scottsdale, Ariz.

LOTTE LOTTE LENYA—seeing the double bill *From Russia With Love* and *The Roman Spring of Mrs. Stone*.
Grace M. Fischer, Philadelphia, Pa.

RARA RARA AVIS—two cheers for the second best.
Marion R. Hays, Milwaukee, Wis.

I.M. I.M. PEI—prominent architect who should never leave home without his American Express card.
Philip Carlson, N.Y.C.

SCHOOL OF HARD KNOCKS KNOCKS—undergraduate department of Jokeson U.
Bernard Mergen, Washington, D.C.

DEJA JA VU—hasn't she been married before?
Elizabeth K. Clarke, Holmdel, N.J.

OH, OH, WHAT A FEELING!—when they recall your new Toyota.
B. Ninfo, Scarsdale, N.Y.

LOU LOU GRANT—a Pulitzer Prize.
Sigmund S. Kahn, Brooklyn
similarly: *Richard Alberio, Union City, N.J.; Martha Hamilton, South Portland, Me.; Bruce Karp, N.Y.C.*

JOHANN SEBASTIAN BACH BACH—baroque chicken.
Douglas Soderberg, State College, Pa.

ALL ALL ABOUT EVE—1. what you won't see on Channel 9; 2. re-issue featuring lost Eddie Fisher footage.
1. *Jody Neblett, Brooklyn*
2. *George Abagnalo, Morristown, N.J.*

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MUCH ADO ABOUT NOTHING NOTHING—
controversial Rangers-Islanders tie.

Joel Frome Crystal, Scarsdale, N.Y.

YO YO HO HO AND A BOTTLE OF RUM—
typical day in the life of Santa Claus.

Melody Butting, N.Y.C.

KNOCK KNOCK KNOCK—jokes for the
hard of hearing.

Bob Blyer, Rockford, Ill.

THE LAST LAST OF THE MOHICANS—they
threw away the mold when they made his
moccasins.

Beth A. Stride, Bronxville, N.Y.
similarly: Craig Biscuit, N.Y.C.

OF THEE I SING SING—first musical to win
the Pulitzer Prize but get the chair.

David Casey, Brighton, Mass.

SUPERCALIFRAGILISTICEXPALIDOCIOUS SU-
PERCALIFRAGI—oh, forget it.

Mel Seacat, N.Y.C.

FIFTY FIFTY FOUR FORTY OR FIGHT—
if you don't split the money with me, I'll slug
you.

Arthur S. Ash, Mt. Vernon, N.Y.

THE LADY VANISHES VANISHES—no sooner
do we get a Hitchcock film back than an-
other is withdrawn.

Peter Filichia, N.Y.C.

ROBERTO DURAN DURAN—Latin boxer
turned singer.

Miguel Merzeau Jr., West New York, N.J.

PLUS CA CA CHANGE, PLUS C'EST LA MEME
CHOSE—more and more Frenchwomen are
turning to disposable diapers.

Nancy Naftulin, Bryn Mawr, Pa.

KANGAROO WALKS INTO A BAR BAR—acci-
dent at the Paris zoo.

Peter Golden, N.Y.C.

GOING OUT OF BUSINESS BUSINESS—est.
1929.

Yvonne Cohen, Ridgewood, N.J.

LONG BRANCH BRANCH—part of the Red
Bank Bank.

Tim Hanley, N.Y.C.

I AM NOT NOT A CROOK—we know, we know.

Charles Hurd, New Vernon, N.J.

BONWIT TELLER TELLER—department store
cashier.

Donald C. Mitchell, Los Angeles, Calif.

SKIP SKIP LIVINGSTON—advice to competi-
tion editor from perennial loser.

Judy Berkowitz, Los Angeles, Calif.
similarly: Carol H. Weiss, Boston, Mass.

Competition Rules: POSTCARDS ONLY. One entry
only should be sent to Competition Number 489, New
York Magazine, 755 Second Avenue, New York, N.Y.
10017. It must be received by November 25. Editor's
decisions are final, and all entries become the prop-
erty of New York. First-prize winners will receive two-
year subscriptions to New York, and runners-up will
receive one-year subscriptions. Results and winners'
names will appear in the December 26-January 2
issue. Out-of-town postmarks are given three days'
grace.

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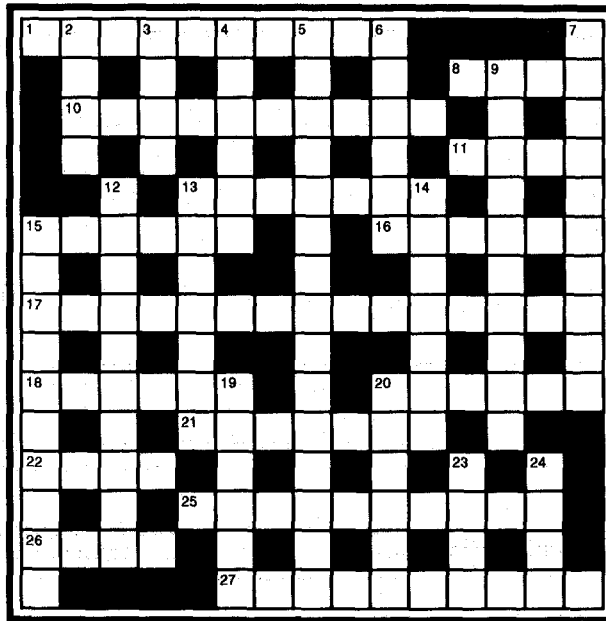
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 Song included in abler composition turns into another. (10)
- 8 It all comes back to me by the sound of it. (4)
- 10 Able to explain clearly that it's jointed? (10)
- 11 Humour the doctor with money collected. (4)
- 13 Clean headgear might be used to hush my brat according to him! (7)
- 15 Kind of ploy used by Poles with wire-carriers. (6)
- 16 Holiday in space. (6)
- 17 Get away from that crank in rage. (3, 3, 3, 6)
- 18 French bear caught by railway employee. (6)
- 20 Confused father came first—really in a muddle. (6)
- 21 Makes good partners once the engineers have arrived. (7)
- 22 Little Herbert's wise as it were. (4)
- 25 Cottage gardens may produce evergreen wines. (10)
- 26 Deserve charge. (4)
- 27 Ballad relative to religious man. (3, 7)



Down

- 2 A vessel just open. (4)
- 3 Musical creatures. (4)
- 4 Quickly repeats main points concerning headwear. (6)
- 5 No girl of the mountains? What a bloomer! (4, 2, 3, 6)
- 6 There's my girl upset! (6)
- 7 Incline to study first, then to behave patronisingly. (10)
- 9 Dad involved in culture perhaps? Doesn't sound likely for this rough kind of grownup, yet it is! (5, 5)
- 12 Is he always putting on an act? (10)
- 13 Extinguisher of life? (7)
- 14 Looks kind to correspondents. (7)
- 15 Father's attempt to follow exaggerated praise of cooking. (4, 6)
- 19 Draw back in fear when about to behave like a snake? (6)
- 20 Old soldier in radio serial? (6)
- 23 Take this free without harm from north of the border. (4)
- 24 In the sea, kind of sole would need love replaced by one. (4)

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'BANK STATEMENTS': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

- 1 Backs, to M.D.'s
- 6 Huxtable and Rehan
- 10 Smooth-spoken
- 14 Periphery
- 17 Marry on the run
- 18 Matter discharged
- 20 Houston university
- 21 Ike's command, W.W. II
- 22 Physicist at the bank?
- 24 Top nuns
- 26 Yearnings to touch one's earnings
- 28 Unity
- 31 Officeholders
- 32 "— Lazy River"
- 33 Phoenix basketball
- 34 Amasses
- 35 Kindergarten
- 36 "— that a dainty dish ..."
- 38 Doing fine, in space
- 41 On the rocks
- 42 Alphabetic sequence
- 44 Between Otto and Bismarck
- 45 Lemmon film, 1972
- 48 Not pos.
- 49 Bankers' concerns
- 54 Samuel's teacher
- 55 Get the creaks out
- 56 And so on: Abbr.
- 57 Out: Ger.
- 58 Nobelism Bohr
- 59 Recolor
- 60 Name abbr.
- 61 Author Santha Rama
- 62 Presidential family of Korea
- 64 Permission slips for the vault
- 70 Fiber for rope
- 71 "Diamond Lil" star
- 72 Lefts' opps.
- 73 Kennedy nickname
- 76 To have, in Le Havre
- 79 Short smoke
- 81 Bikini half
- 82 Goddess, to Nero
- 83 Reply to the skipper
- 84 Marc Anthony's plea?
- 88 Before Aviv

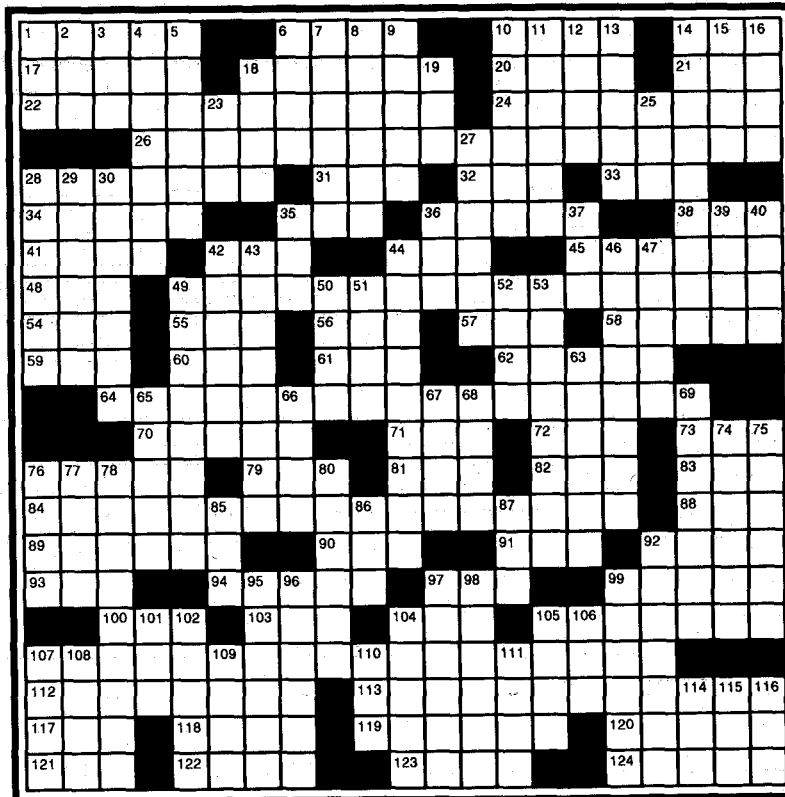
- 89 Least confined
- 90 Brain scan, for short
- 91 Letter addenda
- 92 "The Black Pearl" of soccer
- 93 A Chaplin
- 94 Get — out of
- 97 G-man's org.
- 99 Renter's sign
- 100 Interlaken's river
- 103 Adjective suffix
- 104 "Right you —!"
- 105 Church assistant
- 107 Bankers' hours
- 112 Asia Minor area
- 113 Take the money and run

- 117 Bankbook abbr.
- 118 Citizen of 112-Across
- 119 Portuguese coin
- 120 Adage
- 121 Pasture
- 122 Captain Hook's sidekick
- 123 Rocky hills
- 124 Hard seed covering

Down

- 1 River of Scotland
- 2 Outworn
- 3 Line of seats
- 4 Hatched
- 5 Eagles' nests
- 6 Mellowed, as wine
- 7 Actress Dolores
- 8 Sloping
- 9 One-dish meals
- 10 Comprehends
- 11 Benghazi native
- 12 Rocket type: Abbr.
- 13 Horn sounds
- 14 Sonorousness
- 15 Bit of gossip
- 16 Lichen
- 18 Biblical verb endings
- 19 Coach Parseghian
- 23 A.A. ailment
- 25 Symington, to friends
- 27 Capital of Angola

- 28 Voiced a view
- 29 In a pleasing way
- 30 Poetic lamentations
- 35 Gumshoe
- 36 Broke the bank
- 37 Former chess champ
- 39 Cockney stopover
- 40 Part of S.W.A.K.
- 42 Set of bells
- 43 Choice food
- 44 Clean-sweep adjunct
- 46 Brown and Redgrave
- 47 Kin of licorice
- 49 Corroborates
- 50 "Show Boat" composer
- 51 S. African town
- 52 Baby-feeding finale
- 53 — a rock (solid)
- 63 Glycerides
- 65 Stage whisper
- 66 Medley
- 67 Vocalist Vikki
- 68 Eye drop
- 69 Majestic
- 74 Edged hole, in embroidery
- 75 Expunge
- 76 Landon, et al.
- 77 Exceedingly
- 78 "— Time"
- 80 Those invited
- 85 Greek vowel
- 86 Arikara Indian
- 87 Before gram or cure
- 92 Battle weapon of yore
- 95 Put back on the payroll
- 96 Gate receipts
- 97 Calif. city, familiarly
- 98 Lew Wallace novel
- 99 Kitten's dad
- 101 High, in music
- 102 Public disturbances
- 104 Stop!, at sea
- 105 — time (never)
- 106 El —
- 107 Parliamentary body of Ireland
- 108 Last of the Stuarts
- 109 Dour
- 110 Crackerjack pilot
- 111 Table-hops
- 114 French sweetbread
- 115 Decay
- 116 Songstress Sumac



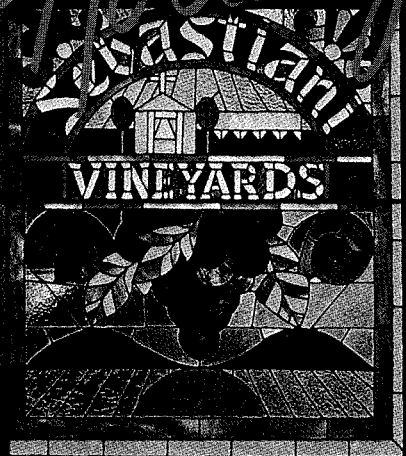
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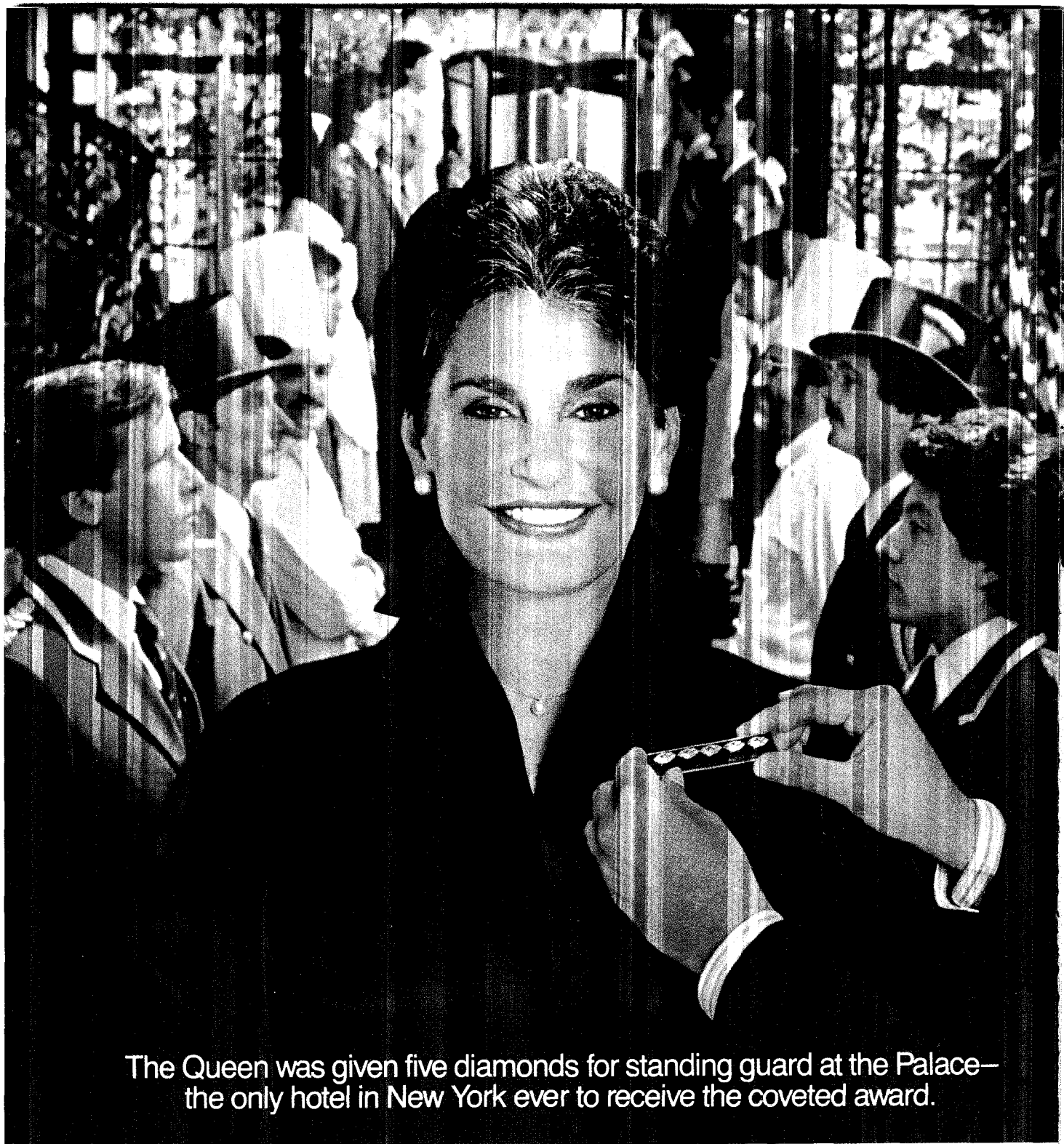
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